Guido
Crepax
Emmanuelle,
Bianca
and Venus
in Furs

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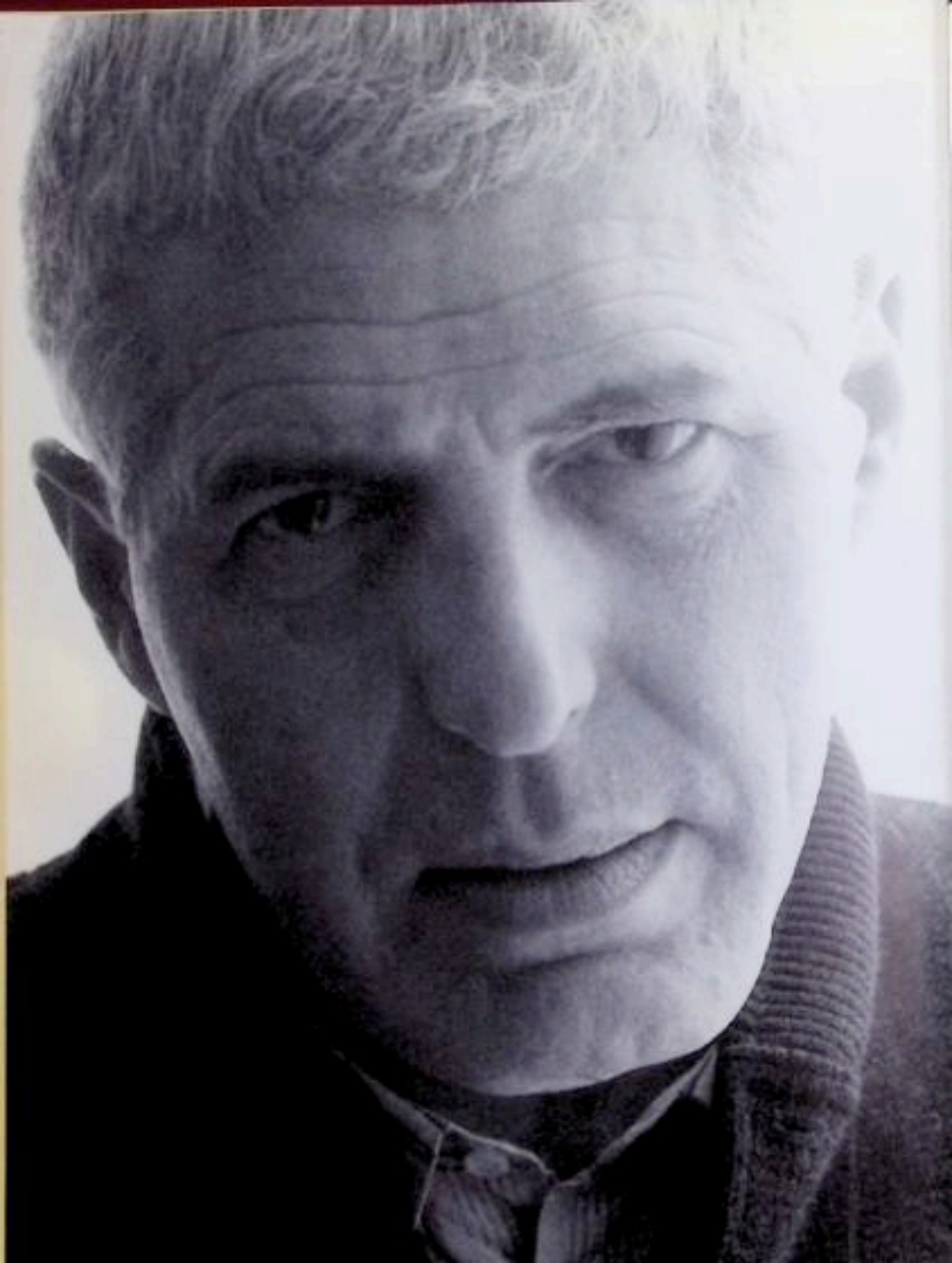

Emmanuelle, Bianca and Venus in Furs

Guido Crepax

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6 - 17 Introduction

Emmanuelle

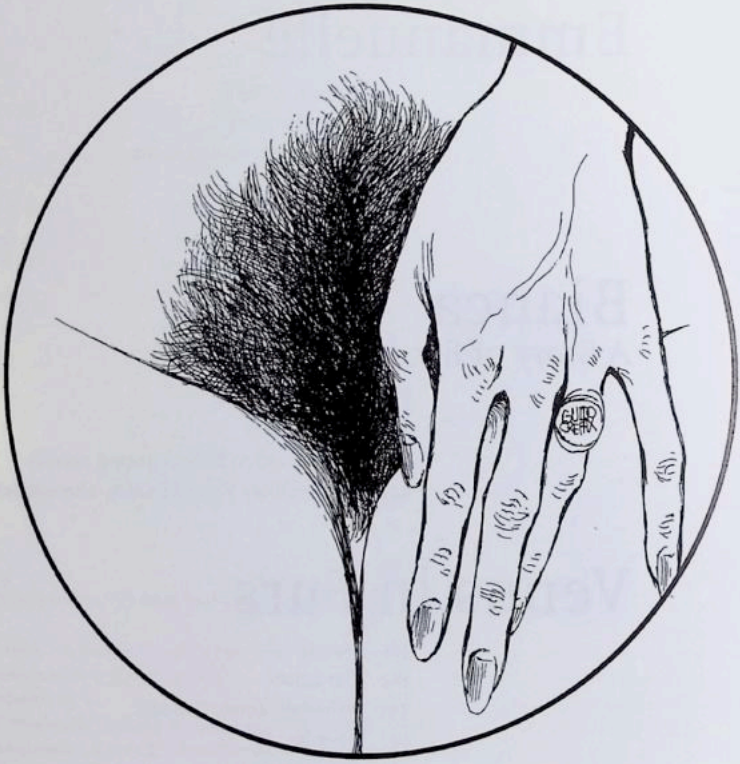
21 Unicorn in Flight
39 Green Paradise
63 Of Flesh, Gods, and Roses
83 Bee's Love
107 Laws of Free Love
127 Sam-Lo

Bianca
A Story of Excess

159 The Madhouse
279 Odessa 1905
331 Girls' Boarding School (reality, before)
343 Extraordinary Visions (reality, afterwards)

Venus in Furs

375 Wanda
383 The Baron
391 Haffedah, Zorah, Sahadia
407 Severin
413 The Concert
419 The Major
429 Gregor
439 Venus in Furs
447 The Contract
455 Dr Freud


GUILD
SHERX

Three Women: Bianca, Emmanuelle, Venus in Furs

PAOLO CANEPPELE
GÜNTER KRENN

Ineffable as desire may be, it can nonetheless be represented. In his treatment of the erotic, a graphic artist like Guido Crepax has no other recourse, in the face of the Heraclitean flux, than the variable mobility of the individual image. Crepax eliminates commentary in his reduction of the narrative function. The reader must interpret in the author's stead; the illustrator's "language" itself becomes a variable. This has given rise to many misunderstandings, though the essential problem here is the perception of erotic art in our culture. The philosopher Michel Foucault was right to lament the effacement in the 1920s of "ars erotica" in favour of "scientia sexualis". In erotic art, desire is understood in practical terms and harvested as experience. The artistic perspective is not that of some absolute law, proscribing and permitting; criteria of usefulness are irrelevant to it. Art judges the erotic for what it is, in terms of its intensity, quality, duration, and illumination of body and soul. Foucault further points out that a discourse permanently "open" to sexuality does little more than obscure that whereof it speaks. The definition of the erotic is the public, creative, sensitive and therefore palpable humanisation of the libido; pornography we may define as its trivialization.

In traditional comic strips, sexuality was long taboo, and was, at best, represented in highly sublimated forms. However, in the 1920s the "Eight-Pagers" came into existence, and by the 1930s had become a veritable industry, whose salesmen contrived to propagate its products throughout the continent. The anonymous artists working on them borrowed the appearances of their heroes from other comic-strips and from film stars; these were then given a new, bizarre and erotic lease of life. The "Eight-Pagers" soon acquired sixteen and then thirty-two pages, and when they found themselves hard-pressed by competition from pornographic magazines in the 50s, their creators came up with the "Bizarre Comics" to maintain their hold on the market. During the Second World War, Tommies and GIs went to war carrying copies not only of the traditional locker-room pin-ups, but of "Jane" and Milton Caniff's "Male Call".

In Europe, it was not until the 1960s that serious efforts were made to give comic strips an artistic face. In his Le Terrain bookshop in Paris, which sold surrealist writers like André

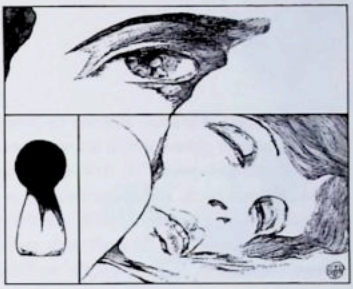
Breton, Léo Malet and Boris Vian alongside tomes of film theory, Eric Losfeld displayed something quite new: underground comics. Bans and prosecutions quickly ensured their popularity. And they provoked widespread public debate; the attempt to find a enlightened adult market led to a demand for reform of the regulations governing the genre. Jean-Claude Forest's "Barbarella", first published in 1964, belongs to this experimental generation; its nervous and peremptory line, episodic development and lack of linear narrative were at one with its relatively frank handling of the salacious. Later, magazines such as "Jodelle" (1966) and "Pravda" (1968), whose heroines were modelled on the singers Françoise Hardy and Sylvie Vartan, noisily echoed the slogans of their time: mass consumption, rebellion, the cult of the star, and experiments with drugs.

Guido Crepax began his first efforts in the genre in the mid-1960s. At first, his narratives were detective and adventure stories, featuring his superhero Neutron – the art critic Philip Rembrandt in everyday life – and later Rembrandt's lover, Valentina. Erotic scenes at first appeared only incidentally. But Crepax then gave up his linear narrative style and began to mix different planes of reality with dream and fantasy, placing them all on the same footing, and it was at this point that representations of the sexual in his work began to proliferate, culminating in sadomasochistic fantasies. A central feature of Crepax's handling of the sexual is that it is always bound up with dream, and only ever appears in the context of untrammelled and overriding fantasy. Crepax has various methods of demarcating dream from reality; one of them is the use of round-edged framing for dream and traditional orthogonal frames for reality. A subtle interweaving of the two kinds of framing means that the difference between the 'real' and the 'fictive' is often not perceived at first glance, despite the clearly defined code. And thus the stories themselves began to transmute, and the narrative structure, too, ceased to follow traditional patterns. In her daily life, Valentina's sexual life is a fairly normal one, and Crepax has often chosen fairly discreet perspectives on it, in contrast with the note of obsession characteristic of his representation of dream life. His ingenuity in representing the sex-act by neutral details is exemplified in the volume "Diario di Valentina"; Valentina's

Jean Harlow on the cover page of "A Poor Fit" (Eight-Pager)

first sexual experience with her professor of history is not recounted via the bodies of the lovers but the objects around them.

"Good taste is a cold thing" the writer and critic Saito Ryoku'u (1867-1904) declared, and his colleague Tanizaki Jun'chiro (1886-1965) added "Good taste is not merely cold but sordid". Crepax's erotic images have sometimes has been criticised for their coldness. Luisa Crepax: "Many people dislike the erotic aspect of his stories because it seems cold to them. The fact is, Guido is a voyeur by nature. He likes to represent erotic scenes without identifying with those he portrays. There are artists in this field who do much more to stimulate the reader's imagination."



The voyeur's stare: keyhole, eye and face from "Venus in Furs"

In comparison with the taut thread of his earlier stories, Crepax has, over the course of his career, tended toward an increasing interplay of dream and reality. The culminating points of this tendency are "Casa matta", whose narrative content is all but indecipherable, and "Lanterna magica", from which all text is excluded. The Valentina stories were first published in "Linus", an anthology of the comic strip, and subsequently in volume form, where they were sometimes supplemented by further drawings. The first comic book by Crepax appeared in 1968: it was a sci-fi story entitled "L'Astronave pirata", and the first volume of Valentina appeared that same year.

How, then, does the master of erotic representation view erotic cinema? Crepax is somewhat negative: "I think cinema rather ill-equipped to contrive an atmosphere of that kind. Only the eroticism of word and idea influences me. My drawings are sometimes lascivious but never vulgar." Crepax never recounts banal love stories; as he says, he detests happy endings and tragic dénouements alike, and prefers to leave the story open-ended.

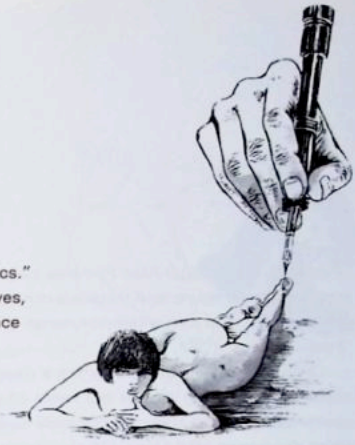
In homage to Musil's nouvelle, "Drei Frauen", we might entitle this volume "Three Women". The first of these is among the most often-cited protagonists of erotic literature in the world; the second is synonymous with the erotic best-seller; and the third is Crepax's own creation. Their genealogy is as follows: "Initially, I drew only my own stories. Later I began to illustrate other people's stories because I was asked to. To take an

example: I created Bianca, and she became popular. Bianca is often naked, in fact she is almost invariably naked. Which is why I got a call from Paris one day, asking me if I would like to illustrate 'Histoire d'O'. At first I refused, because it was not my story, but then I had a think, phoned back, and accepted. And so in 1973 my 'Histoire d'O' came into being. It went on to be my best-selling book worldwide; it came out in the States, in Brazil, in Japan and throughout Europe. Since I took myself to be particularly good at drawing nude women, I agreed to do 'Emmanuelle' by Emmanuelle Arsan. I've never met the author, but I know she likes my work. That was in 1978, since when I have illustrated lots of things, 'Venus in Furs', 'Justine' – almost always erotic stories."

Guido Crepax was born in Milan in 1933; today his books are published in France, Spain (translated into Castilian, Catalan and Basque), Germany, Japan, Finland, Greece, Brazil and the United States. His series of silk-prints, engravings and lithographs, notably "Imitazioni" (1974), "Esitazioni" (introduction by Umberto Eco, 1976), "Casanova" (1976) and "Freud" (1978) are widely admired. "L'Encylopédie di Valentina", Crepax's revision of the illustrations to that great masterpiece of the Enlightenment, the "Encyclopédie ou dictionnaire raisonné des sciences", des arts et des métiers is pre-eminent among these. Both his comic strip drawings and his etchings have featured in exhibitions; the largest of these took place in Venice (22 Feb–31 Mar 1992) at the Museo d'arte moderna di Ca' Pesaro. In a parallel career, Crepax has worked in advertising, with publicity drawings for many product-launches to his credit. Among his most interesting creations in that area are Dunlopella (1969), who strongly resembles his most popular comic strip character, Valentina, and Terry for Terital Textiles.

The revolutions that Crepax brought to the comic book concerned not only style – his innovative viewpoints, with their implications of camera-angle, and his varying of image-size – but also narrative perspective. "I've always been a little arrogant. Which is why, in the 1960s, I told the publisher Gandini that I was going to do comic books that would be completely different. I wanted to prove that I could do one from scratch, without

Dunlopella, Guido Crepax's publicity creation for a tyre company



Guido Crepax thinks in images

experience, and still make it better than traditional comics." And so he developed his preference for disjointed narratives, in which the image is the vector of thought and all pretence of verbal logic is abandoned. Crepax stories are often difficult to follow at first; the architectonic connections are not always clearly conceived or fluently combined, and their unsystematic deployment yields no overt plot-line. Eminent semioticians, such as Crepax's friend Umberto Eco have concluded "You draw beautifully, but you should find an author to write your stories". He has no young followers; there is no "Crepax tradition". As he says, "my way of telling stories is so remote from tradition that young artists – rightly, I confess – choose other models. I have no desire to serve as a model. My universe is truly my own."

Bianca exemplifies the "modus operandi" and, as such, the universe of Guido Crepax: aerial perspectives, and compositions in which persons, objects, and animals mingle in an enigmatic frieze, introduce the story like the overture to an opera. A close-up, then the title. Enlarged details, combined with a narrative of omission and disclosure, full of allusions to art and culture in general, compel the spectator/reader to establish his own stance; there are no points of reference other than those fixed by the reader. It is not always clear when Crepax is borrowing and when he has given his own creativity free rein. When Bianca's body is covered in calligraphic signs, Crepax refers to Kafka's "In the Penal Colony" (1914-19). Stamps applied to Bianca's bottom evoke the Czech director Jiri Menzel's film "Closely Observed Trains" (1966, based on Bohumil Hrabal's 1965 nouvelle of the same name), while the "inscribing" of Bianca's body seems to anticipate Peter Greenaway's film, "The Pillow Book" (France/England/Holland, 1996). Bianca is not merely covered in characters and symbols; her story also comprises many references to cinema and literature. Thus the clock without hands derives from Bergman's "Wild Strawberries" (Sweden, 1957); the sequences in which Bianca's apartment is barricaded are borrowed from Polanski's "Repulsion" (France, 1965), and Bianca's bewilderment is very similar to that of the film's star, Catherine Deneuve. Images and characters from John Huston's "Moby Dick" (England, 1965), an adaptation of Melville's 1851 classic, and figures from

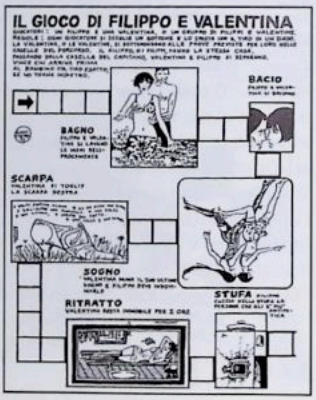
"Pinocchio" and Edgar Allan Poe also make an appearance. The Marquis de Sade's Juliette is a central figure, and there is a cameo role for the film-director Erich von Stroheim, who appears as a circus director named after a character he portrayed in his own film "Foolish Wives" (USA, 1922).

One of the few incidents in which a clear temporal and spatial unity prevails amid the chaos of "Bianca's" 'plot' is the series of games that she plays against a chimpanzee (dominos, nine men's morris, chequers and chess); four nights follow the four days in which the games take place. Otherwise, the only limits to Bianca's life are the frames of the drawings. These are rectangular like dominos and, like them, could theoretically be realigned and recombined in an infinite game; the frames/dominos of "Bianca" can be rearranged at random by the reader/player. Like dominos, the framed drawings of "Bianca" are black and white. The alignment of the pieces is akin to the montage of these images, though the sequences of the latter, like the series taken by that pioneer of the cinema, Eadweard Muybridge, suggest a sequence of movements. Similarly, the infinite series of images in the Bianca stories evoke the infinite profusion of images in experimental cinema.

The infinite combinations possible in game-playing occupy a central role in Crepax's poetics

In this way, though she has no literary or cinematic forebears, Bianca might be said to star in the only cinematic story that Crepax has ever written. In the cutting-room, the film-director decides the rhythm, meaning and structure of the film. Crepax performs this function, and the variability of the medium is more in evidence in "Bianca" than anywhere else in his work.

One of Crepax's favourite occupations is the invention of games, of which he has produced a great number. Playfulness is integral to his personality, and it inflects the more dramatic moments of his stories with humour. A free, artful and ludic form of representation is the ability he cherishes above all others. Crepax emphasizes this in the subtitle he chose for "Bianca: A Story of Excess." The title under which an earlier German edition



Crepax's heroine as a female Gulliver in "I Viaggi di Bianca"

of the work was published – "Bianca torturata" – is, therefore, somewhat misleading: "What I like about 'Bianca' is the unrealistic structure that I have given her stories. Compared to Valentina, whose adventures belong to a particular reality (so real she even has an identity card), I had fun making Bianca a completely free character. She has no profession; she could, perhaps, be a student. I created her to give myself a little more freedom. My friend Giovanni Gandini, the editor of 'Linus', often made life difficult for me in the early 1960s because, at least at first, he didn't want me drawing Valentina nude. I created Bianca precisely so that I could draw her nude. I first published the stories in the men's magazine, 'Kent', a rather successful imitation of 'Playboy'. The structure of the Bianca stories is not homogenous, there is no real beginning and no real end. Without my ever intending it, it eventually became a big book. I just made image after image, put them one after another, and all of a sudden I had some two hundred pages."

Bianca was thus conceived as entirely free and unfettered; she stands outside any moral order as an incarnation of the unlimited powers of nature. She seems about nineteen, but she is, in theory, ageless. The name "Bianca" suggests blankness and white, and in this respect suits her better than "Candida", as she was first christened. Crepax is very fond of Voltaire's "Candide", but "Candida" would have suggested the whiteness of purity. In his "Valentina nel metrò", Crepax has Valentina meet many famous characters from comics; while doing so, he alludes to Bianca's original name. Each episode of the Valentina volume is a homage to the great masters of comic books; the gallery features, among others, Hugo Pratt, Milton Caniff, Harold Foster, Burne Hogarth, Wolinski and Pichard, Jean-Claude Forest, Alex Raymond, Chester Gould, Stan Lee, John Willie, Winsor McCay, with their most important creations. Crepax has, rightly, introduced his own characters into this parade, and among them is Bianca. When the deputy-head of a girls' boarding school asks "Dov'è Candida? – Where's Candida?", Valentina replies "Candida? Ma non si chiama Bianca? – Candida? Isn't she called Bianca?"

Bianca incarnates a blank white surface, a screen onto which first Crepax and then the

reader can project his fantasies. The lack of biographical detail is both to the advantage and the detriment of Bianca; she is at once everyone and no one. She is the female incarnation of that "óutis" ("no one") that Odysseus claimed to be during his sojourn with the Cyclops. While Valentina personifies the actress Louise Brooks, Bianca has no model in real life. Her creator defines her as an amusing distraction, a pure product of the imagination, and a representation of his own artistic freedom. This is what enabled him to use her in the illustration of other authors' stories, for example in "I Viaggi di Bianca" (1983), which is based on Jonathan Swift's "Gulliver's Travels" (1726).

In contrast with Bianca, Crepax finds "the 'Emmanuelle' stories very simple in construction. Everything leads to sensual pleasure. Malice and sadism are completely lacking. Their author, Emmanuelle Arsan, never speaks of philosophy or morality, her stories are simply 'erotic games'. As ever, I remained faithful to the text in my adaptation. I know that Madame Arsan has written other books, but I have no desire to adapt them. On the other hand, I felt great while I was doing 'Emmanuelle', it's perhaps the most light-hearted of my erotic stories."

The origin of Bianca's name in "Valentina nel metrò"

Emmanuelle Arsan's novel featured on the erotic best-seller list for several years; it owed some part of its success to the rumour that it was the true story of the life of the author, who is the wife of a French diplomat then working in Thailand. "Emmanuelle" was adapted for the screen in 1973; the director Just Jaeckin chose Sylvia Kristel as his first lady and made an erotic classic, which was featured for twelve successive years by a major Parisian cinema in Montmartre. Four million spectators came to see it at that cinema alone. "Emmanuelle" package tours to Paris, including a cinema ticket, were organised from countries where the film was banned. Jaeckin, who also adapted "Histoire d'O" for the cinema, was given a large budget, and made a film of unusual aesthetic subtlety for the genre; this contributed to its positive image, and distinguished it from the many feeble imitations that it spawned.

DOVE' CANDIDA?
CANDIDA?! MA NON SI CHIAMA BIANCA?
ECCO... TI SEI TRADITA NON PERDIAMO ALTRO TEMPO! QUELLA SVERGOGNATA!
DEVE ESSERE PUNITA!
TAK!

Crepax presented his "Emmanuelle" volumes in a variety of different ways; these include extreme contrasts of black and white, pages

with minimal shadow and exotic framing, and near-grisaille. In the bathroom scene of the second volume, Crepax returned to a device he had first used in one of the frames of "Diario di Valentina". The device is similar to that used by Hitchcock in his silent, "The Lodger" (England, 1926). In the "Diario", Valentina, the Countess Geschwitz (a character from Wedekind/Pabst's "Lulu") and a man in an armchair are viewed from below, as if through a glass floor. The characters in this scene are seen both through a similarly transparent floor and from an overhead perspective.

In contrast with the film of "Emmanuelle", whose aesthetic was essentially that of fashion photography, Crepax remained faithful to his style of cinematic framing and montage, expressive details and narrative inflected by the varying size of image. His version of Emmanuelle, almost of necessity, retained the legendary wicker peacock-chair featured in the poster, but is otherwise quite uninfluenced by the iconic status of the film.

The contrast between Crepax's "Bianca" and "Emmanuelle" and his "Venus in Furs" is striking. Here, for once, Crepax does not faithfully accommodate the text, but presents a highly individual perspective on it. He wholly omits Sacher-Masoch's introductory description of the situation, and reduces the text to a case-study, in which the visual clearly predominates. The images specify what Sacher-Masoch can only imply: "'Venus in Furs' documents pain, but pain that was desired." Crepax began his version in 1983, and the first publication was in 1994, but the theme had preoccupied his best-known creation, Valentina, since 1976. As a fashion photographer, she is looking for a theme for a photo session; she selects a spectacularly beautiful model who must not be exposed to cold. For this purpose, she orders a vintage car and entitles the sequence "Venus in Furs". It seems, then, that it was only a matter of time before Crepax took up the original text.

No other work by Alexander Sacher-Masoch (1836-1895) has attained similar renown, and the "Venus in Furs" has, over the years, been the victim of a number of erroneous interpretations. It was widely acclaimed by his contemporaries, notably by Émile Zola,

Homage to Alfred Hitchcock: Valentina seen through an imaginary glass floor in "Diario di Valentina"

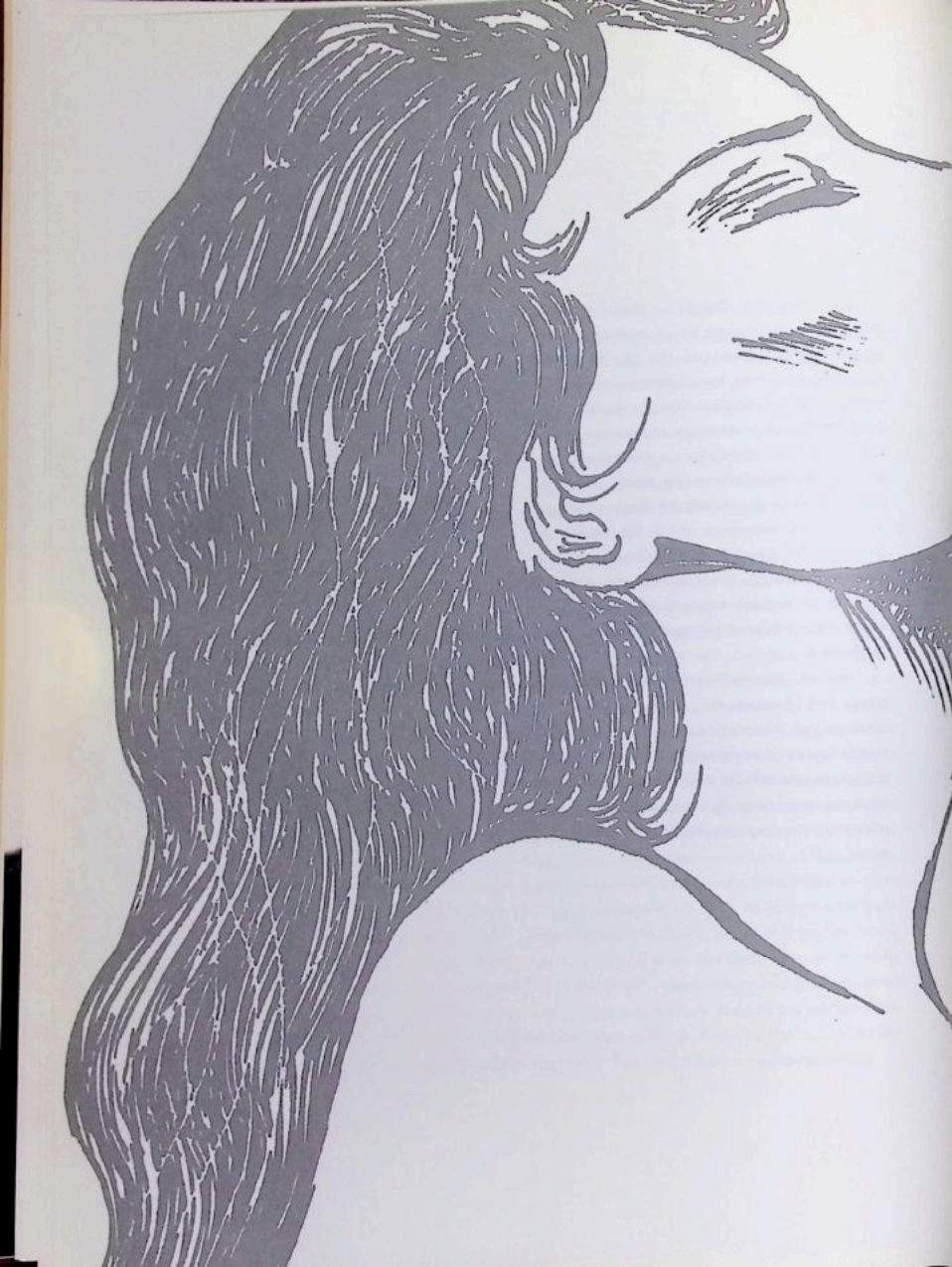
Henrik Ibsen and Victor Hugo, and was never censored. But Sacher-Masoch's posthumous fame is largely the result of a categorisation made by the psychiatrist Richard Krafft-Ebing (1840-1902) in his "Psychopathia Sexualis" (1886), in which he labels a particular perversion as "masochism". It was not until Gilles Deleuze's famous study, "Présentation de Sacher-Masoch", that the necessary distinctions were made and the largely unjustified stigmatization which this once popular author had suffered was finally removed. Deleuze points out that neither Sade nor Sacher-Masoch are pornographers; they are, rather, 'pornologists'; he adds that a knowledge of both bodies of work is indispensable if one is to grasp how completely different are their literary powers. Their worlds are unconnected and their works distinct.

This is a point that Crepax has clearly intuited. Our first view of Wanda, the Venus in Furs, is that of a voyeur: we see her through a keyhole. Severin/Gregor observes the object of his desire, then serves tea at her command. Crepax's women have the sensuality of a model from a Klimt painting; by contrast, the gestures and behaviour of his men have something of the over-embellished Jugendstil "objet d'art": they are themselves merely ornamental. The novel is set in Florence, but the city that Crepax illustrates is a compound of Prague and Vienna. Crepax eliminates the introductory material and begins "in medias res". Large images predominate, and the many close-ups place the reader at the centre of the action. The links between the frames of the drawings are closer than in other Crepax works. In "Bianca", Crepax lavishes images on the story; his "Venus in Furs" is both static and sparing. The impression of spatial confinement given by this technique illustrates the cramped nature of masochistic love. The flow of the narrative is curbed by the insertion of blank pages. The most striking innovation, which underpins all the others, comes at the end of the book; Crepax sends Severin off to Sigmund Freud (rather than the logical but less popular choice: Krafft-Ebing) to recount his case. In doing so he illustrates the psychiatric practice of citing examples from literature, whether it be Oedipus, the Marquis de Sade or Sacher-Masoch. Indeed, what Crepax has done throughout is to place himself in the role of the psychiatrist, presenting the case history and illustrating all that the patient seeks, in his own narrative, to hide; this is interpretation as projection. This addition also confirms Crepax's preference for open endings; it forces the reader to re-examine the entire story. At the close of the circle, 'The End' marks a new beginning.

Sigmund Freud and "Little Hans"

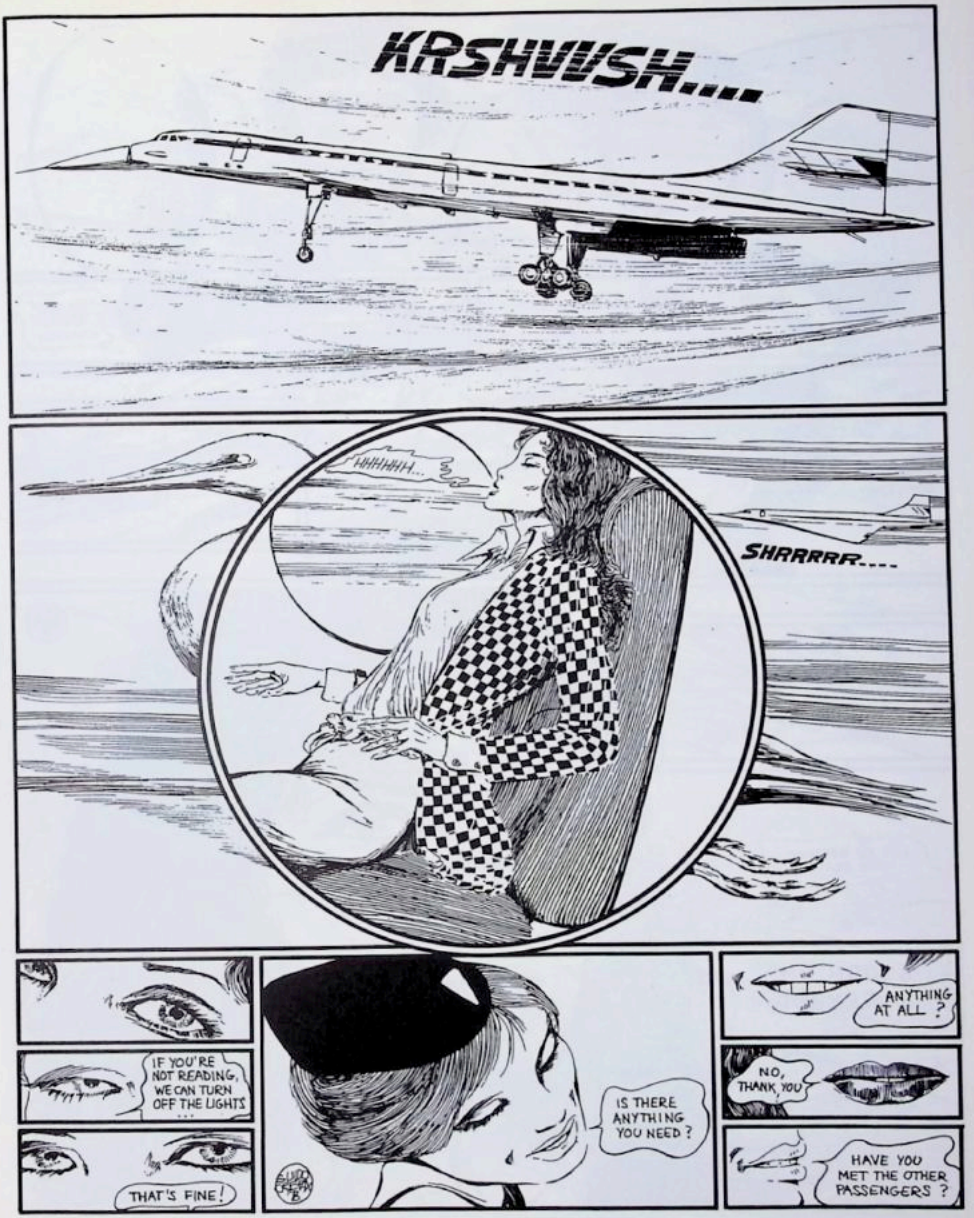
Here then are Crepax's "Drei Frauen" – three women who have little or nothing in common. Bianca personifies the liberty of the unbounded woman; her adventures are puzzles with multiple solutions. Wanda, the Venus in furs, is also an incarnation of absolute sovereignty, but her absolutism is exercised in the form of bondage inflicted on others. She liberates herself by sacrificing the liberty of others; victim of an obsession, she is the prisoner of the game for which she longs. Emmanuelle represents a third extreme, as she wanders unscathed through a jungle of erotic experience without ever encountering moral conflict. A 1960s outlook is integral to her heedless freedom.

"Bianca" exemplifies the fertility of Crepax's imagination, "Venus in Furs" its discipline, and "Emmanuelle" the fluidity of his narrative technique at its most peaceful and disengaged. All three seem to have emerged from the inexhaustible universe of images that is Crepax's imagination. Crepax thinks in images. He records them with his eyes and elaborates them in his mind. They leave his body through the agency of his pen in the form of some new image. But this image is incomplete; for its completion, it requires the complicity of our own imagination. And this is what raises Guido Crepax to the pantheon of art.

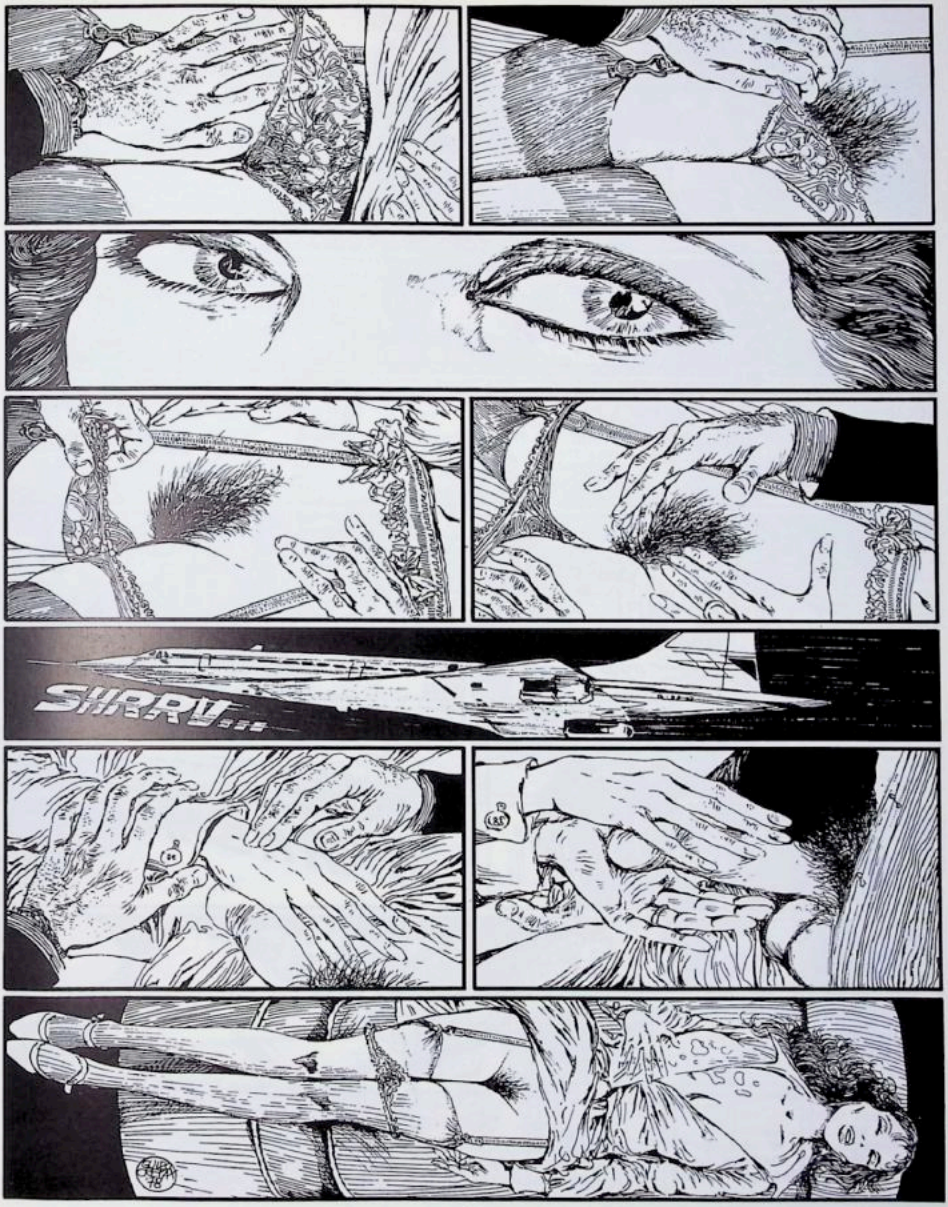


Emmanuelle

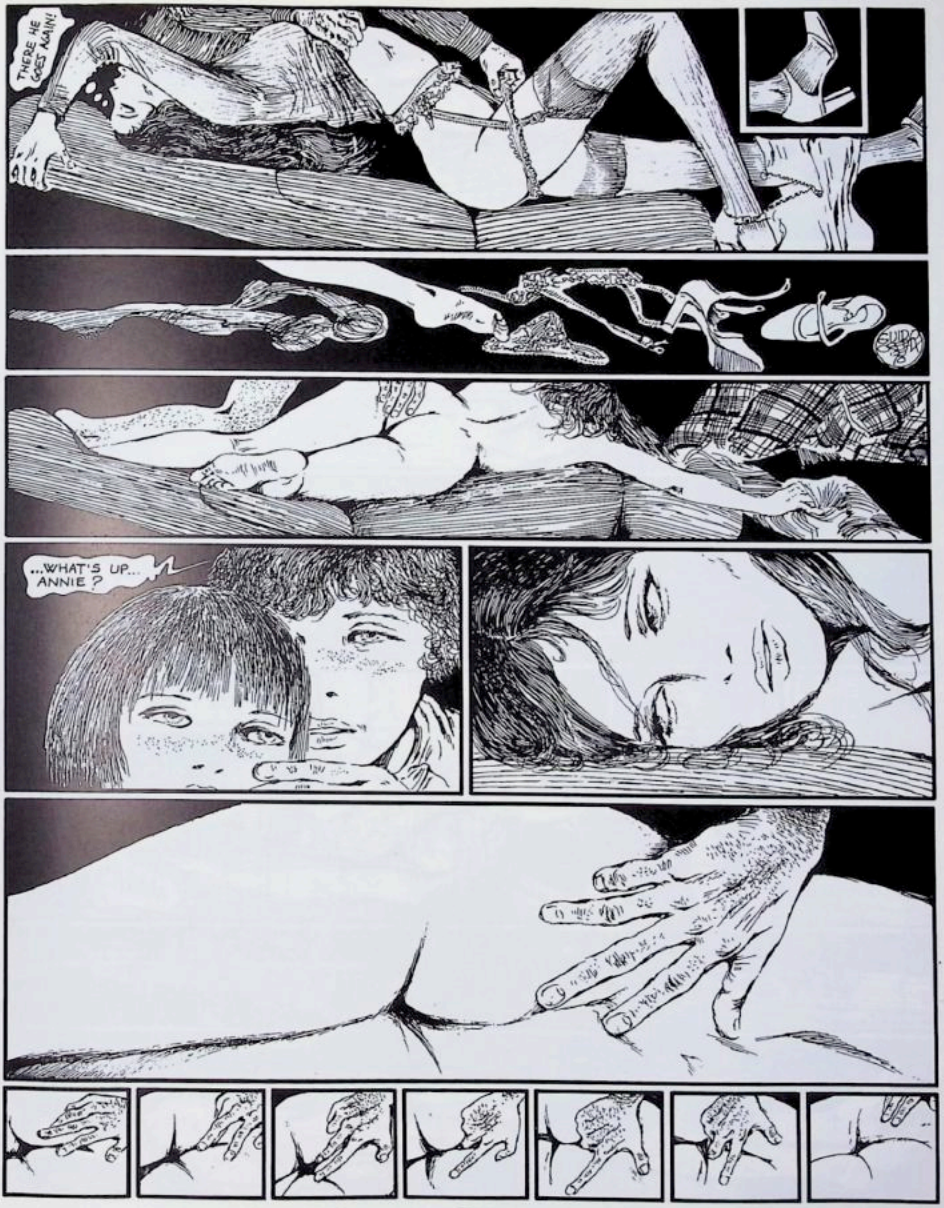
Unicorn in Flight

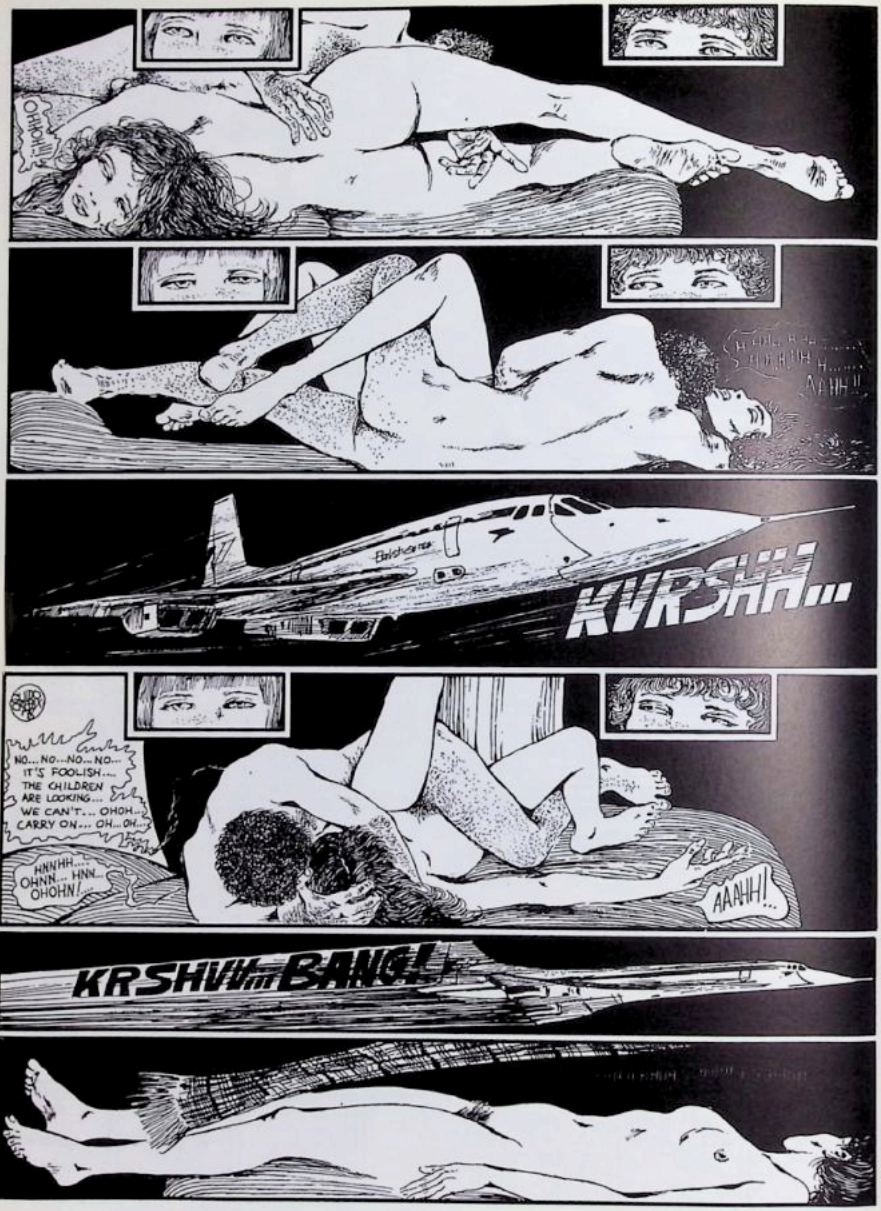

KRSHVVSH....
SHRRRRR....
IF YOU'RE NOT READING, WE CAN TURN OFF THE LIGHTS
THAT'S FINE!
IS THERE ANYTHING YOU NEED?
ANYTHING AT ALL?
NO, THANK YOU
HAVE YOU MET THE OTHER PASSENGERS?

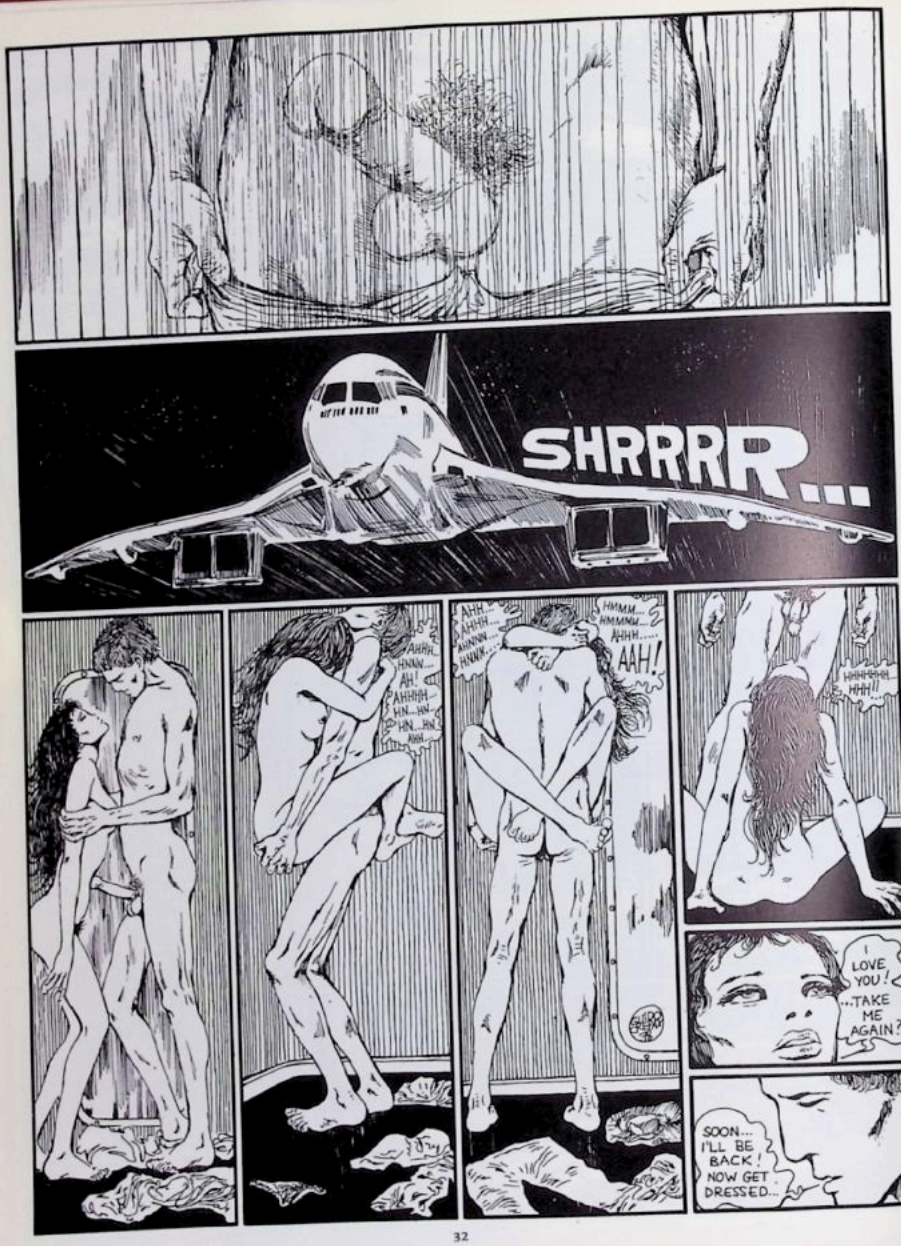
TWO BRITISH SCHOOL-CHILDREN...
THEY ONLY SPEAK ENGLISH!
AS DOES THIS GENTLEMAN...
KRSHVH...
LET ME RECLINE YOUR SEAT...
GOODNIGHT, EVERYBODY!


SIRRY...

DAYLIGHT!
... I DARE NOT TURN ... HE ACTS AS IF NOTHING HAPPENED ...
WE'RE IN BAHREIN...
...WE'LL STOP FOR TWO HOURS TO REFUEL... MISS, WOULD YOU LIKE TO CHANGE INTO SOMETHING ELSE ?
WHAT ?.. OH... YES... YES... THANKS! BUT I DIDN'T BRING ANYTHING WITH ME ...ONLY THE ESSENTIAL THINGS..
FOLLOW ME, PLEASE ...
...YOUR BLOUSE SMELLS SO NICE! I'LL GIVE YOU A PULLOVER ...
HMMM...
HMMM...
AH... YOU'RE SO KIND! EHM... MAY I TAKE A SHOWER ?
THERE'S NO TIME! WE'RE LANDING IN FIVE MINUTES ... HMM... YOU'RE SO LOVELY!
WARRSHHH...
IT'S NIGHT AGAIN... ... WHAT WILL HE DO ?.. WILL HE TOUCH ME AGAIN ?.. WILL HE UNDRESS ME ?.. SHOULD I ... UNDRESS MYSELF? ... MAYBE HE'D PREFER I DIDN'T...
...AND... WHAT ABOUT THOSE CHILDREN?

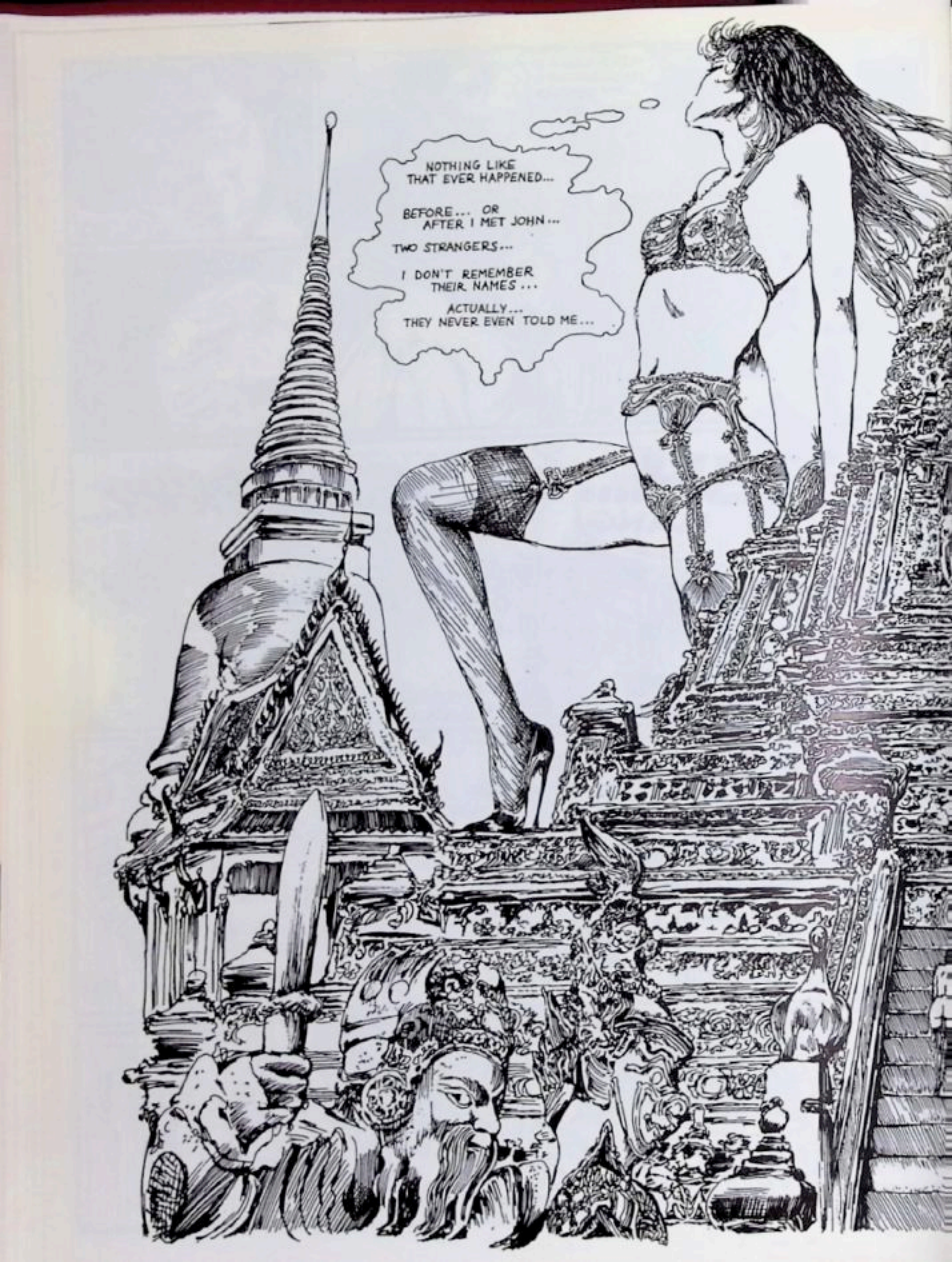

THERE HE GOES AGAIN!
...WHAT'S UP... ANNIE?


OHOHH!
KVRSHH...
NO... NO... NO... NO... IT'S FOOLISH... THE CHILDREN ARE LOOKING... WE CAN'T... OHOH... CARRY ON... OH... OH...
HNNHH... OHNN... HNN... OHOHN!
AAAHH!...
KRSHVH... BANG!

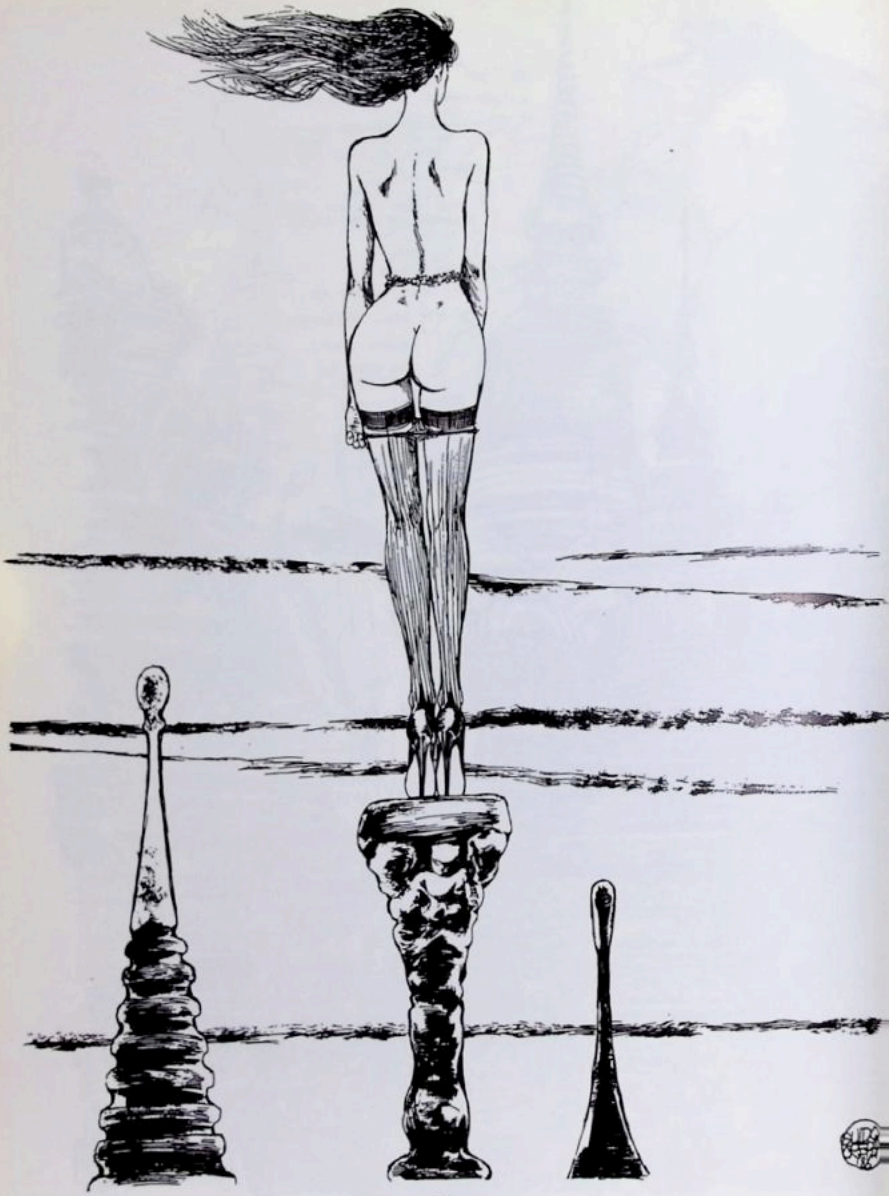

SHRRRR...
AHH...
AHHH...
AHHHH...
HNNN...
HMMM...
MMMMM...
AHHH.....
AAH!
AHHH...
HNNN...
AH!
AHHHH...
HN...HN...
HN...HN...
AHH...
HHHHHHH
HHH!!...
I LOVE YOU!
..TAKE ME AGAIN?
SOON... I'LL BE BACK! NOW GET DRESSED...

IT WAS WONDERFUL! HH... HHHH... WONDER-FUL ...
...ADONIS, AIRBORNE ...ARES... WAS IT A DREAM? ...IT COULDN'T BE REAL ... AND YET... HE TOOK ME... FILLED ME... WITH THAT... IMPOSSIBLY... LONG... STAFF OF HIS ...
YES... WONDERFUL! AND I FEEL WONDER-FUL...!
IT MUST BE LATE... I CAN'T GET MY HAIR WET...
WHILE I'M WAITING FOR MY DREAM-GOD TO RETURN... I'LL TAKE A SHOWER!
YOUR ATTENTION, PLEASE! WE'RE APPROACHING BANGKOK!
HMM... I SHOULD DRESS... HE DIDN'T COME BACK... TOO BAD!.. I'LL GO TO MY SEAT...

THOSE HANDS PROBED MY BODY..
BUT... AREN'T YOU GOING ON TO TOKYO?
OH... NO!
DARN
FRSH...
BANG
...SHWRRRR....
KOK!
EMMANUELLE!
JOHN!!!


NOTHING LIKE THAT EVER HAPPENED...
BEFORE... OR AFTER I MET JOHN...
TWO STRANGERS...
I DON'T REMEMBER THEIR NAMES...
ACTUALLY... THEY NEVER EVEN TOLD ME...

THEY HARDLY TALKED TO ME...
THEY TOOK ME... AS IF I WERE AN ANIMAL...
BUT THEY WERE GENTLE... AND AFTER ALL I TREATED THEM LIKE STAGS, TOO!..
THAT HARD SEX OF THEIRS WENT INTO ME DEEPLY...
I LIKED IT...
YET.....
IT DIDN'T UPSET ME...
I'M STILL THE SAME...
I LOVE JOHN!..
AS MUCH AS BEFORE...



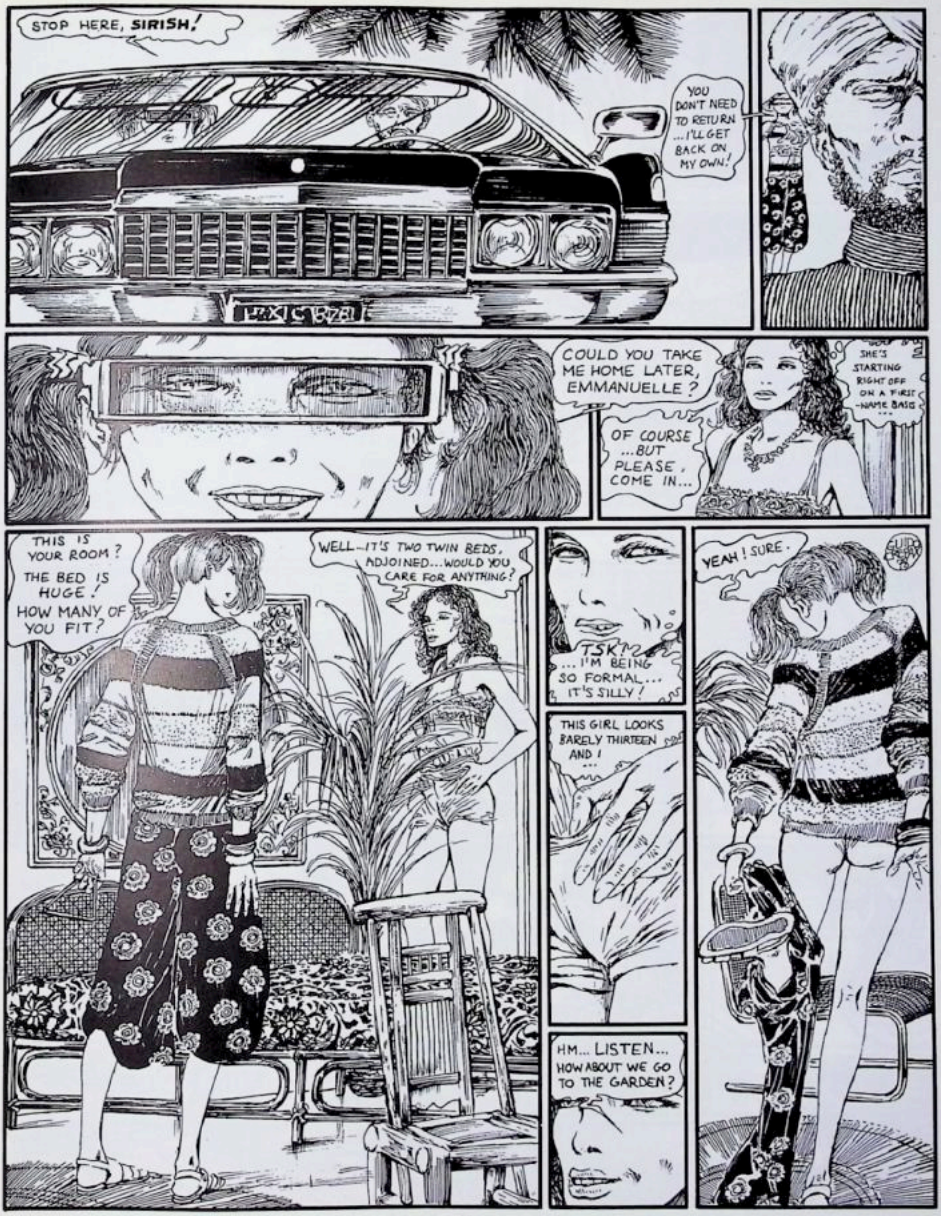
Green Paradise

BEEHE....BEHEK..... BKEK...
HIIIIVVH...
HIIIIVVHN.....
HIIIVVHI.....
HIIIVNNH..
BEEK...
BEH...
BEEK...
BEEEEH...
BK...
BK...
BK...!
BEEEEEK!
EMMANUELLE
GRRRRRRR.....
GRRRRRHN...
GR...
HAARG...
GROHR...
GAAHH!...
ARIANE
ROHN... HN...
GROOHN...
GRHN...
HRRRRR...
GRGNAHN....
MARIE-
-ANNE

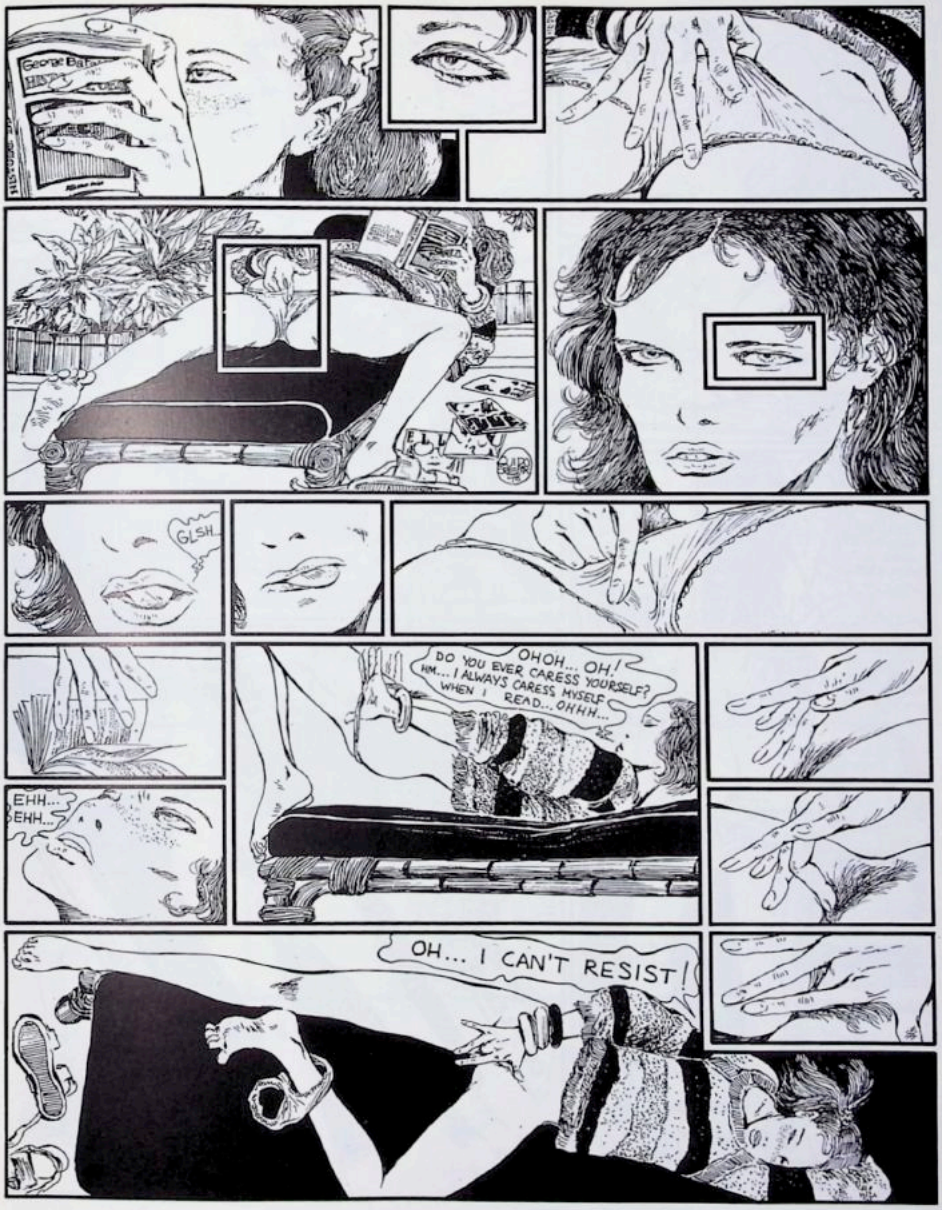
WAIT FOR ME!
ROYAL BANGKOK SPORTS CLUB
...SO HOW DID IT GO WITH YOUR HUSBAND?
HE WASN'T REALLY UPSET THAT I'D SLEPT IN THE CAPTAIN'S CABIN... JUST THAT I HADN'T LET HIM KNOW!

BUT I HAVE NOTHING TO SAY...
DON'T WORRY, YOU CAN CONFIDE YOUR WORST SINS... WE WON'T TELL A SOUL!
WHAT CAN I TELL YOU? ALL THE TIME I WAS IN FRANCE, I NEVER CHEATED ON MY HUSBAND!
AND WHERE DID HE THINK YOU WERE? IT WASN'T HARD TO GUESS

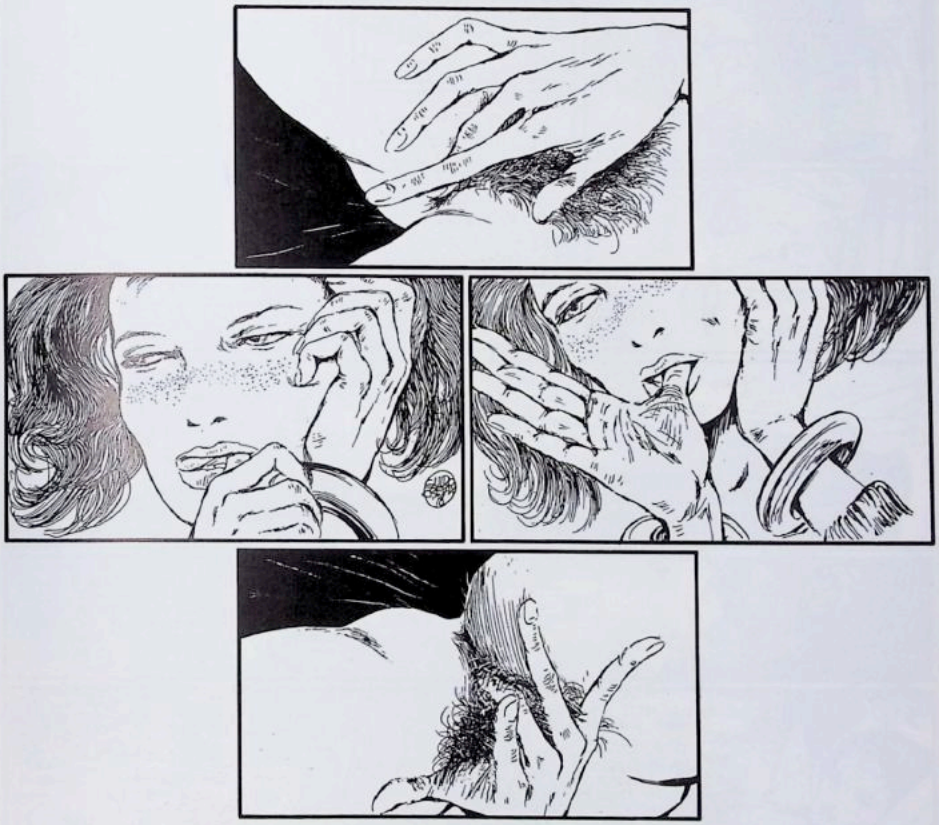
MY NAME IS MARIE-ANNE !
WILL YOU COME HOME WITH ME ?
ACTUALLY JOHN, MY HUSBAND... IS ABOUT TO PICK ME UP... WE HAVE GUESTS ! WHY DON'T YOU DROP BY TOMORROW?


STOP HERE, SIRISH!
YOU DON'T NEED TO RETURN ...I'LL GET BACK ON MY OWN!
COULD YOU TAKE ME HOME LATER, EMMANUELLE?
OF COURSE ...BUT PLEASE, COME IN...
SHE'S STARTING RIGHT OFF ON A FIRST-NAME BASIS ...
THIS IS YOUR ROOM? THE BED IS HUGE! HOW MANY OF YOU FIT?
WELL--IT'S TWO TWIN BEDS, ADJOINED... WOULD YOU CARE FOR ANYTHING?
TSK ...I'M BEING SO FORMAL... IT'S SILLY!
THIS GIRL LOOKS BARELY THIRTEEN AND I ...
HM... LISTEN... HOW ABOUT WE GO TO THE GARDEN?
YEAH! SURE.

YOU'RE SO LUCKY ... I'VE NEVER SEEN A HOUSE LIKE THIS IN BANGKOK!
OH...YES! AH.. COME ON... LET'S SIT DOWN THERE ... SHALL WE ?
AH... FRENCH MAGAZINES ! GREAT ! I HAVEN'T SEEN ANY IN SO LONG...
AND WHAT'S THIS ? A BOOK ABOUT..? AH! OH...OH... DO YOU MIND IF I READ ?
OHHHHH.....
NOT AT ALL, MARIE-ANNE!..

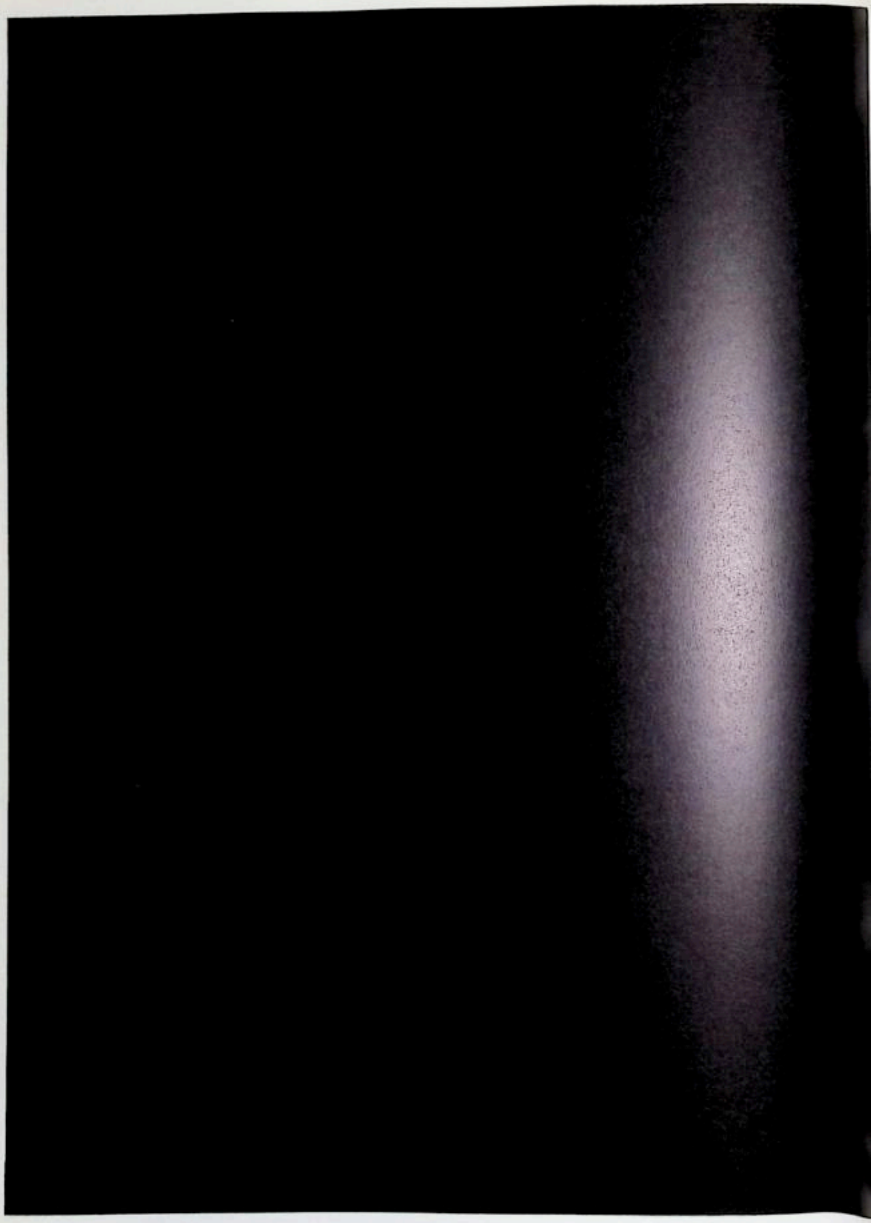

GLSH...
DO YOU EVER CARESS YOURSELF? HM... I ALWAYS CARESS MYSELF WHEN I READ... OHHH...
OHOH... OH!
EHH...
EHH...
OH... I CAN'T RESIST!

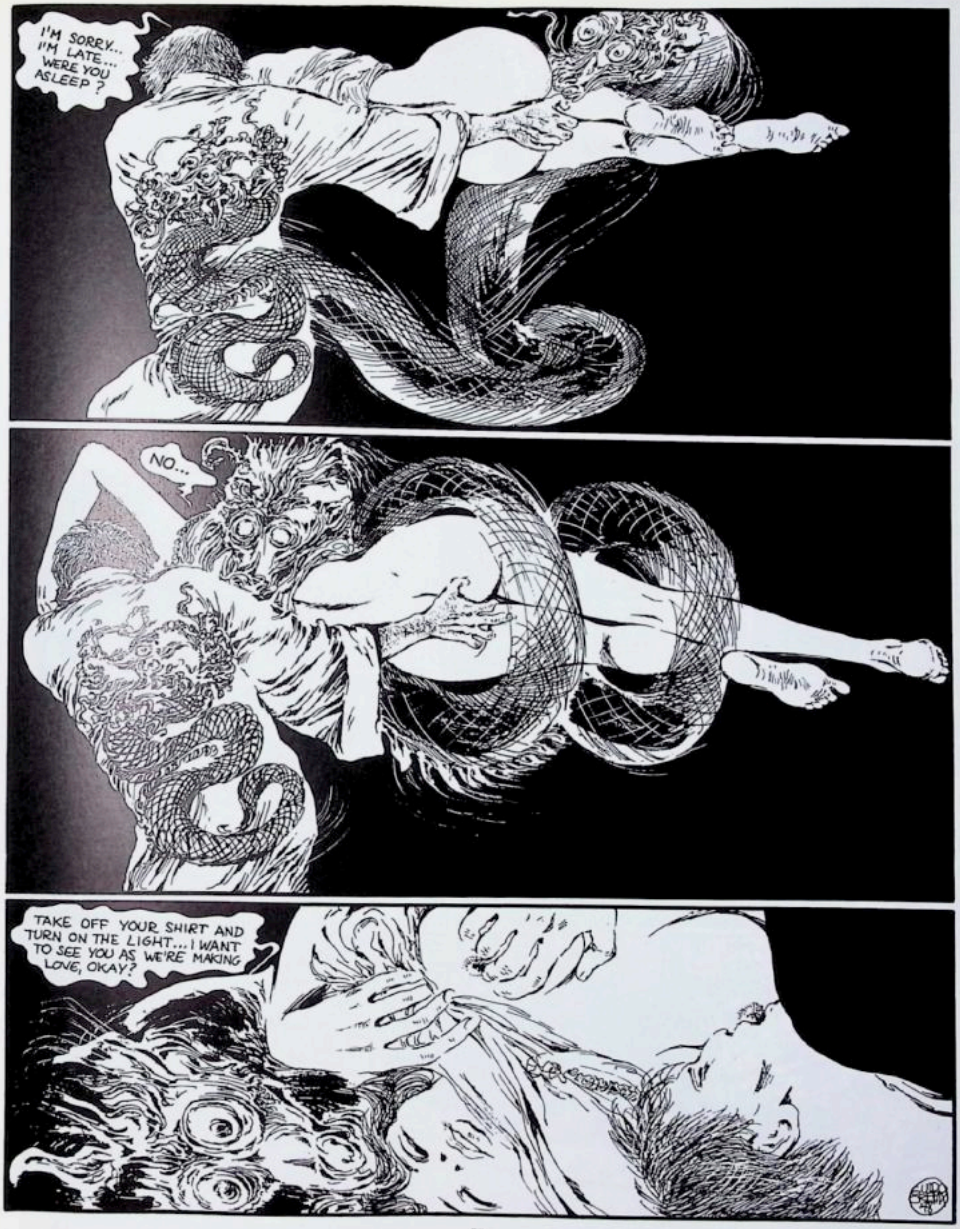
GLGH!
AHOAHH!!...
HAAA... THAT FELT GREAT!
WHY DON'T YOU DO IT TOO? ARE YOU ASHAMED?
WHEW...
NO! NO! BUT...
THERE YOU GO ...TAKE OFF THOSE SHORTS!
TELL ME... HOW DO YOU LIKE TO PLAY WITH YOURSELF?
LIKE EVERY-ONE ELSE ...I GUESS ...
HAVE YOU EVER TRIED WITH A BANANA?
I HAVE! IT'S GROS
LET ME SEE, OK? LEMME SEE!
YOU'RE SO PUSHY! IS THIS OKAY?

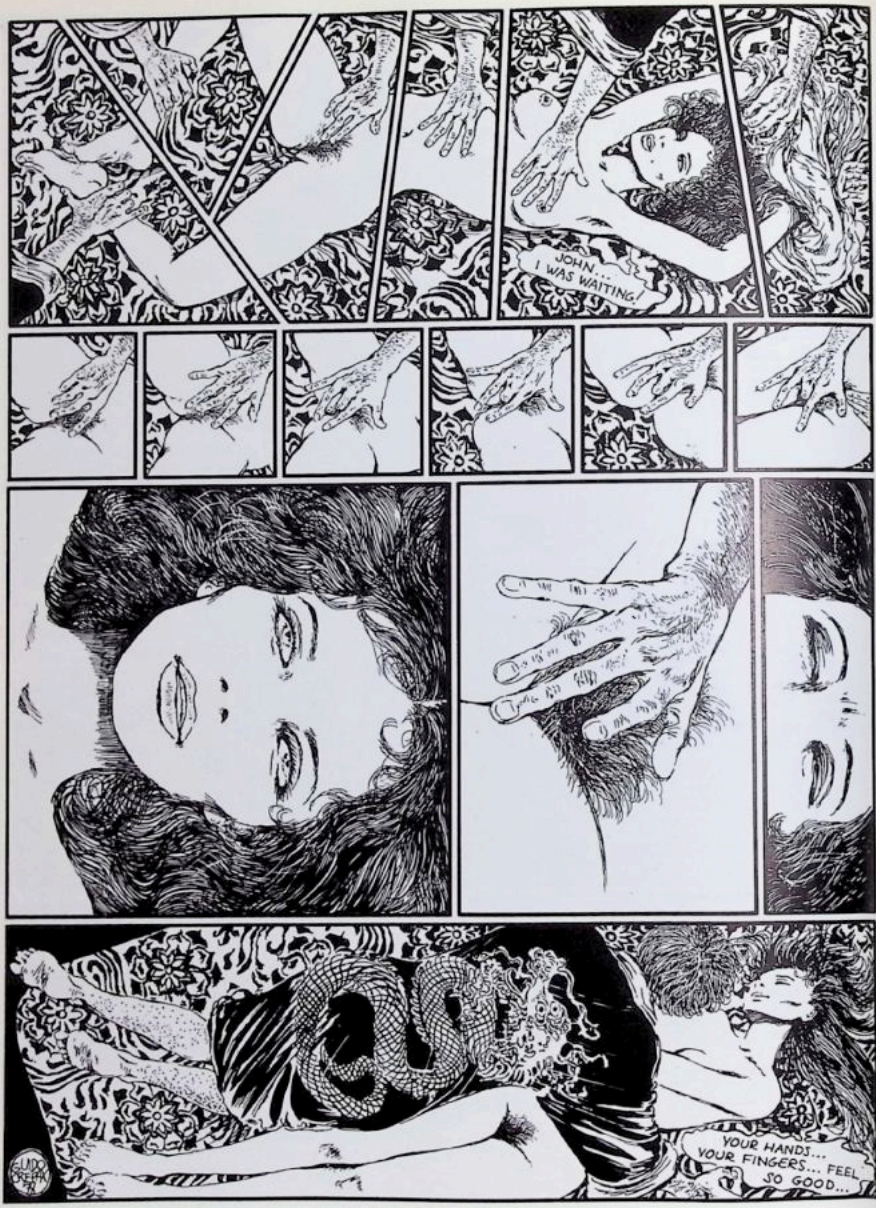


... WHY AM I DOING THIS?
HHH... HHH ...HH
GO ON...
I LIKE... HER... WATCHING ME...
...WATCHING...
YES!
SHE'S WATCHING... AS I TOUCH MYSELF... SHE'S WATCHING ME
HHH... HHH...
YES... GO ON!
I LIKE IT...
...AHH!... OOHH...!!
IT WAS NICE, WASN'T IT?
OHOH... OOH... YES... VERY NICE! OH... OOH... VERY!
...NOW WE'RE FRIENDE... SHE'S SUCH A YOUNG GIRL... I HARDLY KNOW HER... SHE SAW ME... WATCHED ME AS I MASTURBATED... IF SHE KISSED ME... BETWEEN MY LEGS... I'D LIKE IT... YEAH... I REALLY COULD GO FOR THAT!
...SO TELL ME... HOW DID YOU START WITH MEN?
JOHN WAS THE FIRST TO TAKE ME!
YOU'D NEVER HAD ANYONE BEFORE?
NO... I MEAN NOT REALLY... JOHN MADE LOVE TO ME IMMEDIATELY... THAT'S WHY I FELL IN LOVE!

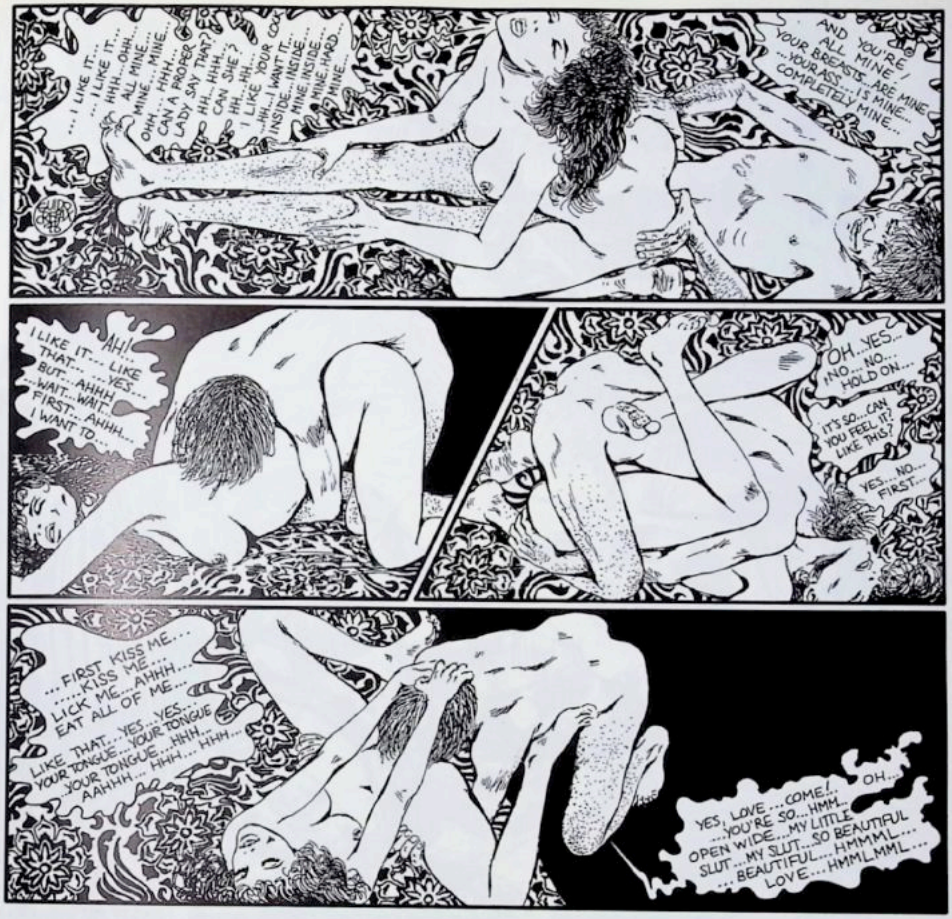
ONE DAY WE WERE IN THE CAR... NO ONE WAS AROUND...
HMM... YOU'RE SO VIRTUOUS! COME ON... CARESS YOURSELF WHILE YOU TALK... I WANT TO WATCH!
DO I HAVE TO?
... I WAS A VIRGIN ... I WASN'T EVEN ... SEVENTEEN YET... JOHN TOOK ME GENTLY... IT DIDN'T HURT AT ALL...
...YOU'LL HAVE TO FIND A LOVER NOW, THOUGH!
GEE... YOU'RE TOO MUCH OF A GOODY-TWO-SHOES ... MISSING OUT ON SO MUCH FUN!
AND LET ME SEE YOUR BEAUTIFUL BREASTS!
WAIT ... I'VE GOT AN INTENSE IDEA... TONIGHT AT EXACTLY MIDNIGHT FINGER YOURSELF... I'LL DO THE SAME!
WILL YOU DO EVERYTHING I TELL YOU ?
SURE! IF IT MAKES YOU HAPPY...

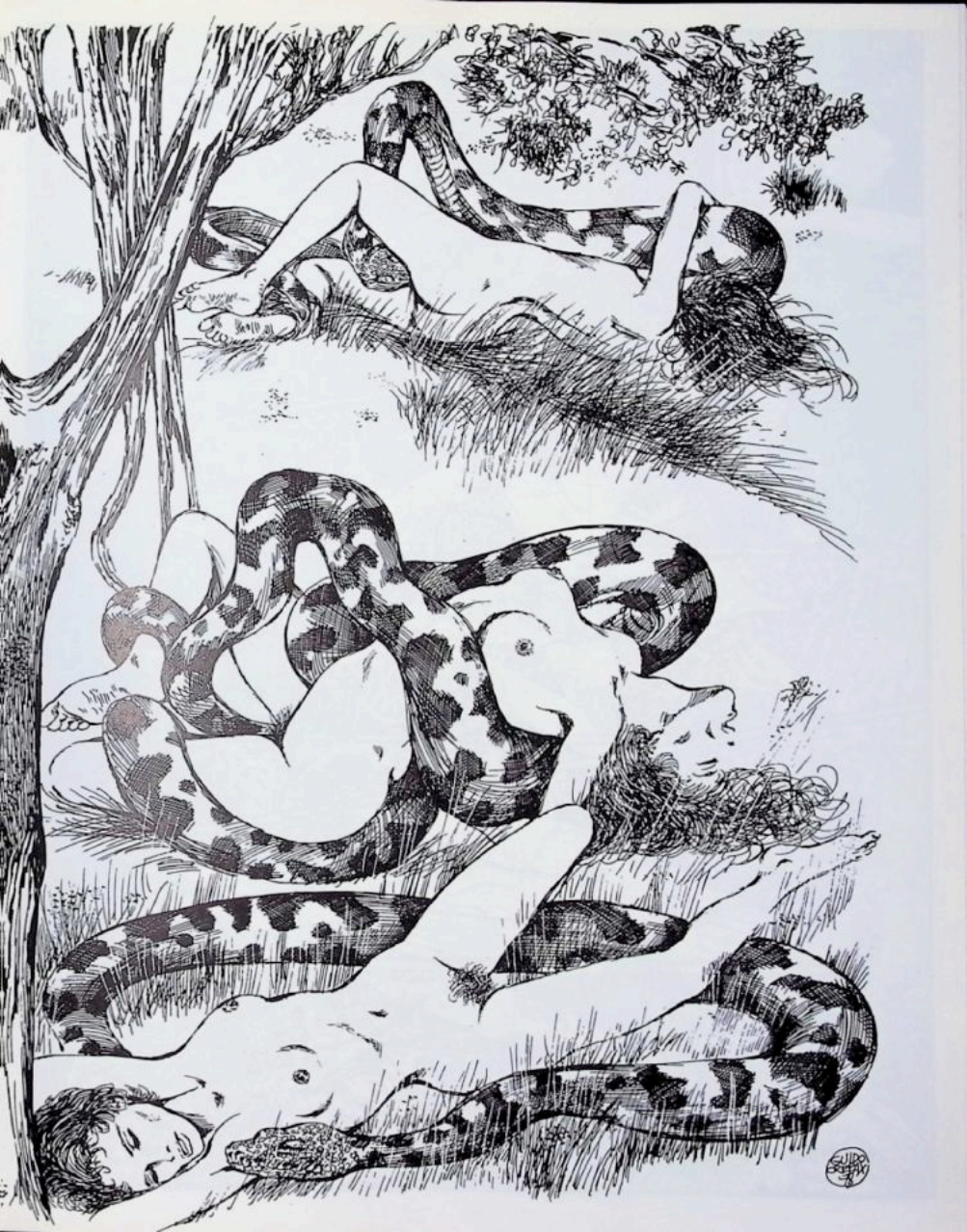



I'M SORRY... I'M LATE... WERE YOU ASLEEP ?
NO...
TAKE OFF YOUR SHIRT AND TURN ON THE LIGHT... I WANT TO SEE YOU AS WE'RE MAKING LOVE, OKAY?

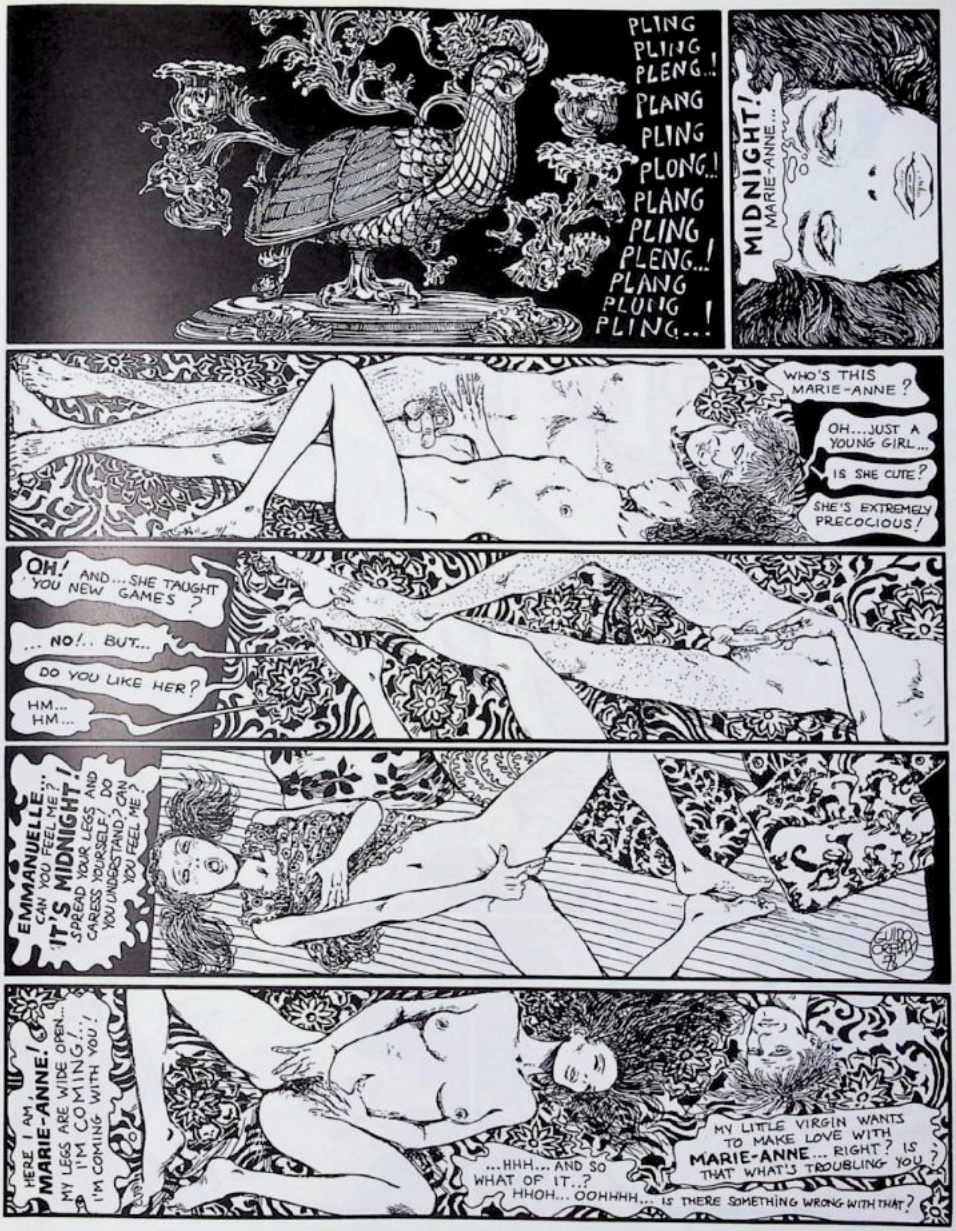

JOHN... I WAS WAITING!
YOUR HANDS... YOUR FINGERS... FEEL SO GOOD...

AH! AH?
THIS IS MINE! I'M TAKING IT... IT'S MINE!
THERE....
OOOHHHHHM....
HHMLL... HLLM HLM
...THAT'S HOW I WANT IT! YEAH... JUST FOR ME...
...I HAVE IT!.. ALL... IN MY MOUTH... I WANT TO FEEL IT DOWN MY THROAT!..
HMB HMMB HMMM
GHLM....


... I LIKE IT...
... I LIKE IT...
HHH...OHH...
ALL MINE...
MINE... MINE...
OHH... HHH...
CAN A PROPER
LADY SAY THAT?
HH.. HHH..?
CAN SHE?
HH... HH...
I LIKE YOUR COCK
...HH...I WANT IT...
INSIDE... INSIDE...
MINE INSIDE...
MINE HARD
MINE...
AND YOU'RE
ALL MINE!
YOUR BREASTS...ARE MINE
...YOUR ASS...IS MINE...
COMPLETELY MINE...
I LIKE IT... AH!
THAT... LIKE
BUT... YES...
...AHHH
WAIT... WAIT...
FIRST... AHHH...
I WANT TO...
OH... YES...
NO... NO...
HOLD ON...
IT'S SO... CAN
YOU FEEL IT?
LIKE THIS?
YES... NO...
FIRST...
... FIRST KISS ME...
...KISS ME...
.....KISS ME...AHHH...
LICK ME...AHHH...
EAT ALL OF ME...
LIKE THAT... YES... YES...
YOUR TONGUE... YOUR TONGUE
YOUR TONGUE... HHH...
AAHHH... HHH... HHH...
YES, LOVE... COME!... OH...
...YOU'RE SO... HMM...
OPEN WIDE... MY LITTLE
SLUT... MY SLUT... SO BEAUTIFUL
...BEAUTIFUL... HMMML...
LOVE... HMMLMML...

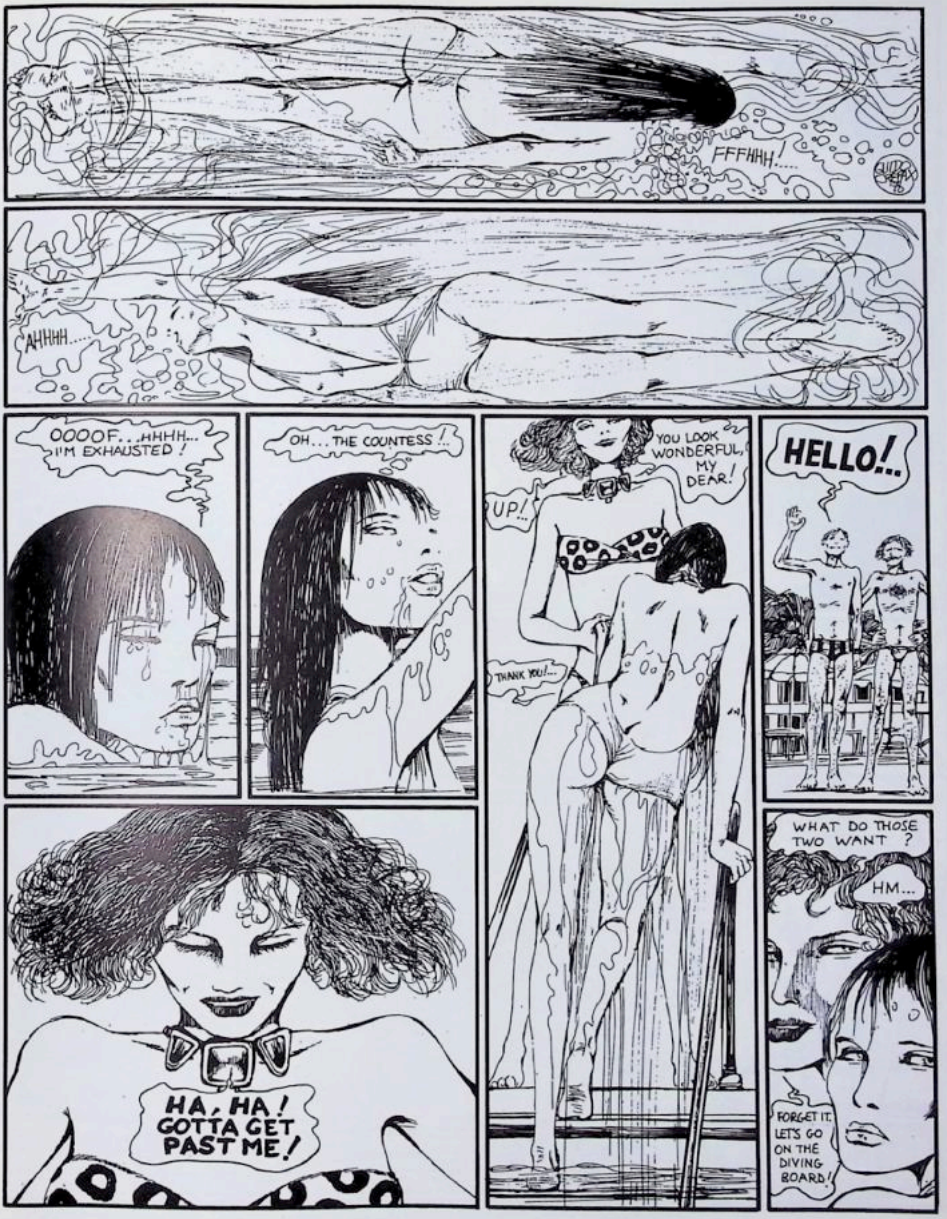


HHHHAAAHHHHHH
OOHHH
ENOUGH NOW...
WANT IT INSIDE...AH...
WANT IT INSIDE...AH...
MINE...LIKE THAT?
YES!...HMMM...
AAHHH!
AAHHH!
HH...MY LOVE
HH...LOVE
LOVE
HH!
HNH!
HNH!
HNH!
YES!
AHHH!
AHHH!
AHHH


PLING PLING PLENG..!
PLANG PLING PLONG..!
PLANG PLING PLENG..!
PLANG PLING...!
MIDNIGHT!
MARIE-ANNE...
WHO'S THIS MARIE-ANNE?
OH...JUST A YOUNG GIRL...
IS SHE CUTE?
SHE'S EXTREMELY PRECOCIOUS!
OH! AND...SHE TAUGHT YOU NEW GAMES?
...NO!.. BUT...
DO YOU LIKE HER?
HM... HM...
EMMANUELLE... CAN YOU FEEL ME? IT'S MIDNIGHT! SPREAD YOUR LEGS AND CARESS YOURSELF. DO YOU UNDERSTAND? CAN YOU FEEL ME?
HERE I AM, MARIE-ANNE! MY LEGS ARE WIDE OPEN... I'M COMING!..! I'M COMING WITH YOU!
...HHH... AND SO WHAT OF IT..? HHOH... OOHHHH... IS THERE SOMETHING WRONG WITH THAT?
MY LITTLE VIRGIN WANTS TO MAKE LOVE WITH MARIE-ANNE... RIGHT? IS THAT WHAT'S TROUBLING YOU?

MARIE-ANNE...
EMMANUELLE...

Of Flesh, Gods, and Roses


FFFHHH!...
AHHHH....
OOOOF...HHHH... I'M EXHAUSTED!
OH... THE COUNTESS!
YOU LOOK WONDERFUL, MY DEAR!
UP!
THANK YOU!
HELLO!..
HA, HA! GOTTA GET PAST ME!
WHAT DO THOSE TWO WANT?
HM...
FORGET IT. LET'S GO ON THE DIVING BOARD!

AAH!
NO ONE WILL BOTHER US UP HERE...
WHY DON'T YOU UNDRESS TOO?
BUT... THE SUN WOULD BURN ME...
OH... REALLY?
HM?
TELL ME, PRECIOUS...
WELL... GOOD LOOKIN'?
WHAT SHOULD I SAY?

...YOU STILL HAVE TO TELL ME...WHAT DID YOU DO LAST NIGHT WITH YOUR HUSBAND? I WANT TO KNOW EVERYTHING... DID HE CARESS YOU BEFORE TAKING YOU? AND THEN WERE YOU ON YOUR KNEES...?

OH... YOU'RE TERRIBLE! ALWAYS PRYING... DON'T YOU FEEL HOT? TAKE OFF THAT BLOUSE... IT LOOKS HEAVY! WHAT'S IT MADE OF?.. BESIDES, I WANT TO SEE YOU... YOU LOOK GOOD NAKED!

YES MA'AM! BUT YOU MUST UNDRESS TOO, AND CARESS YOURSELF... ARE YOU REALLY SO GOOD AT IT? I DON'T THINK SO...

ALL RIGHT, MISS! I WILL SHOW YOU... WATCH ME CAREFULLY!

SO... WHO SHOULD GO FIRST? MUST I TEACH YOU? WELL... FIRST OF ALL... SLIDE OFF YOUR PANTIES ...

SILLY CHILD!.. CAN'T SHE UNDERSTAND? I WANT TO BE CARESSING HER... KISSING HER...

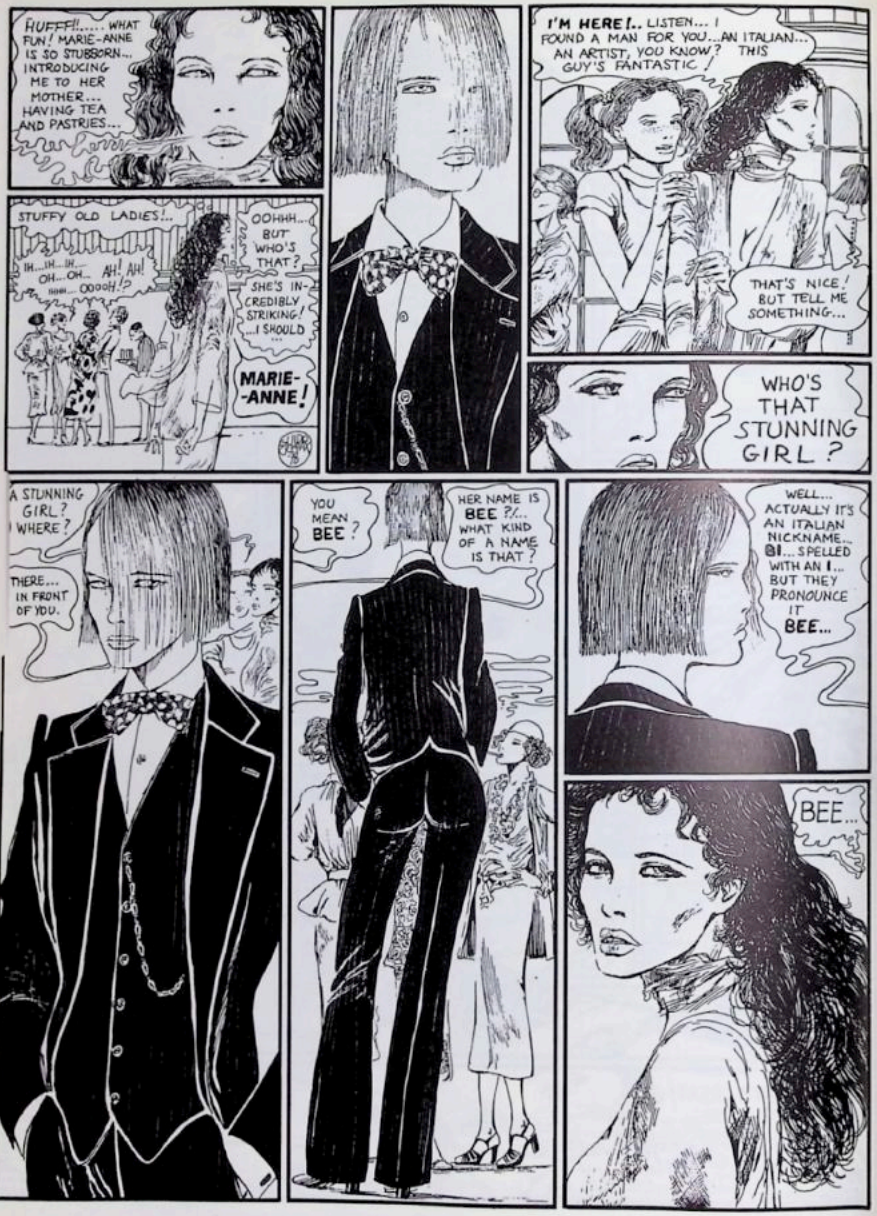
AHH!! ... TO TOUCH HER BETWEEN THOSE THIN LEGS OF HERS!

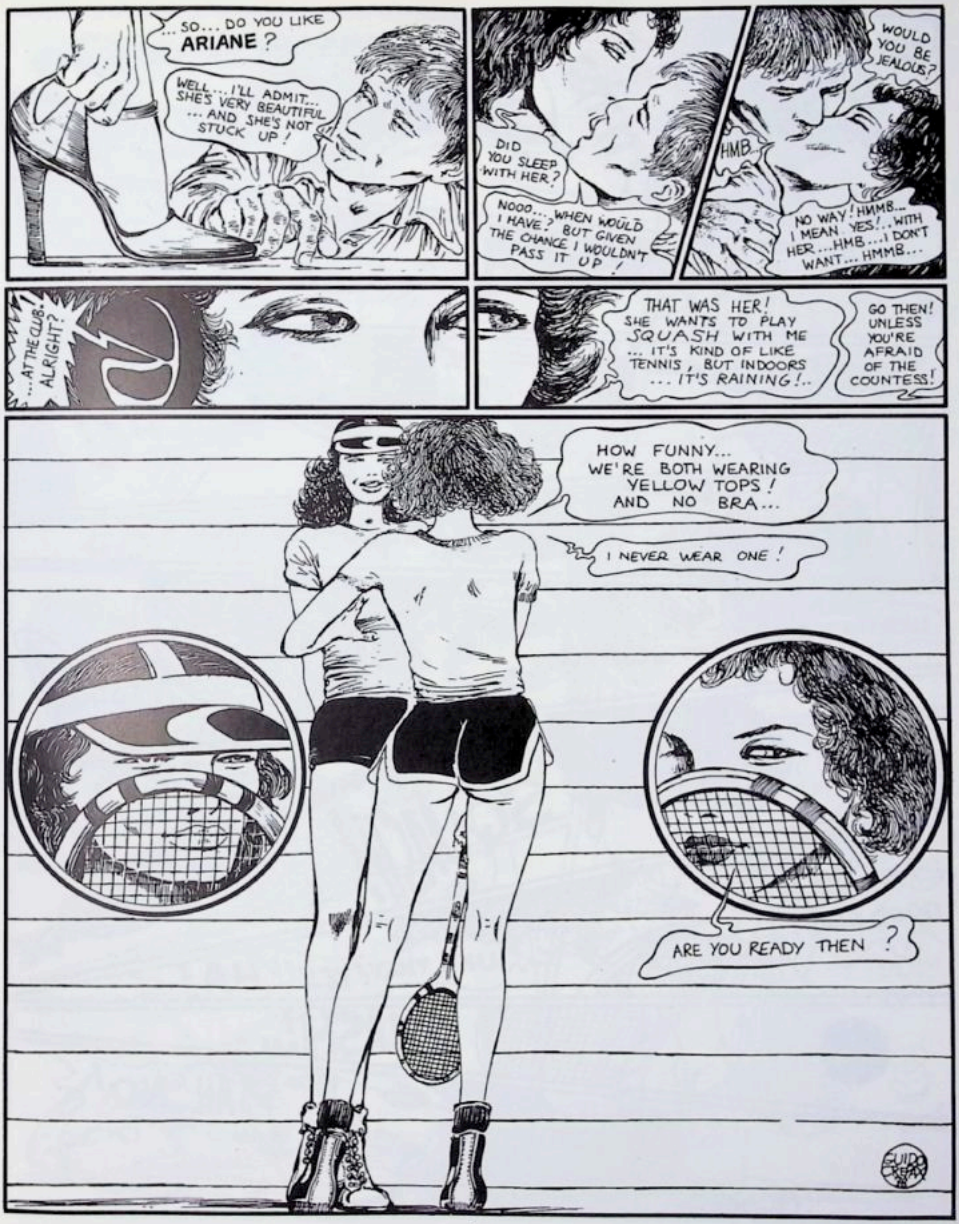
HMMMBH.....

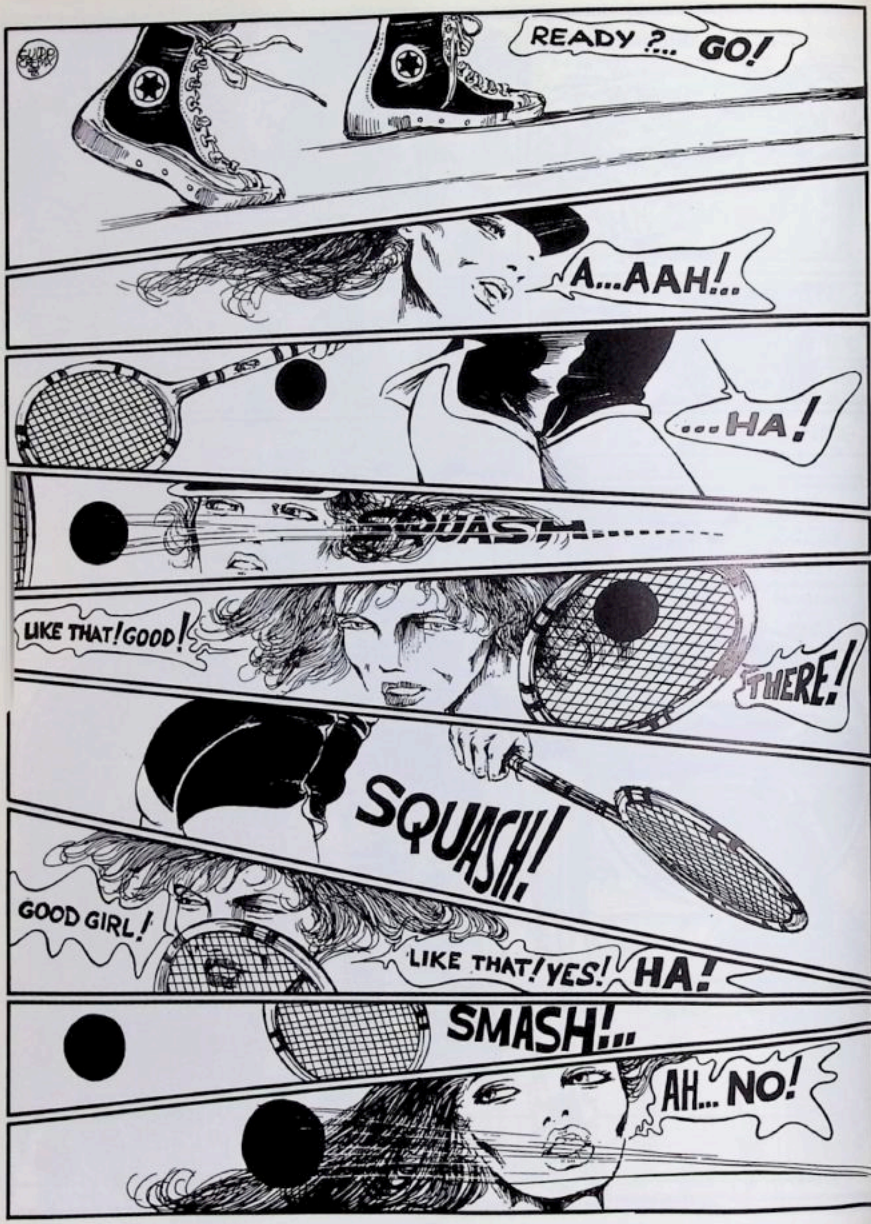
LOOK AT ME... WATCH ME! I WANT... I WANT YOU TO... HH... WATCH... OH! OH!

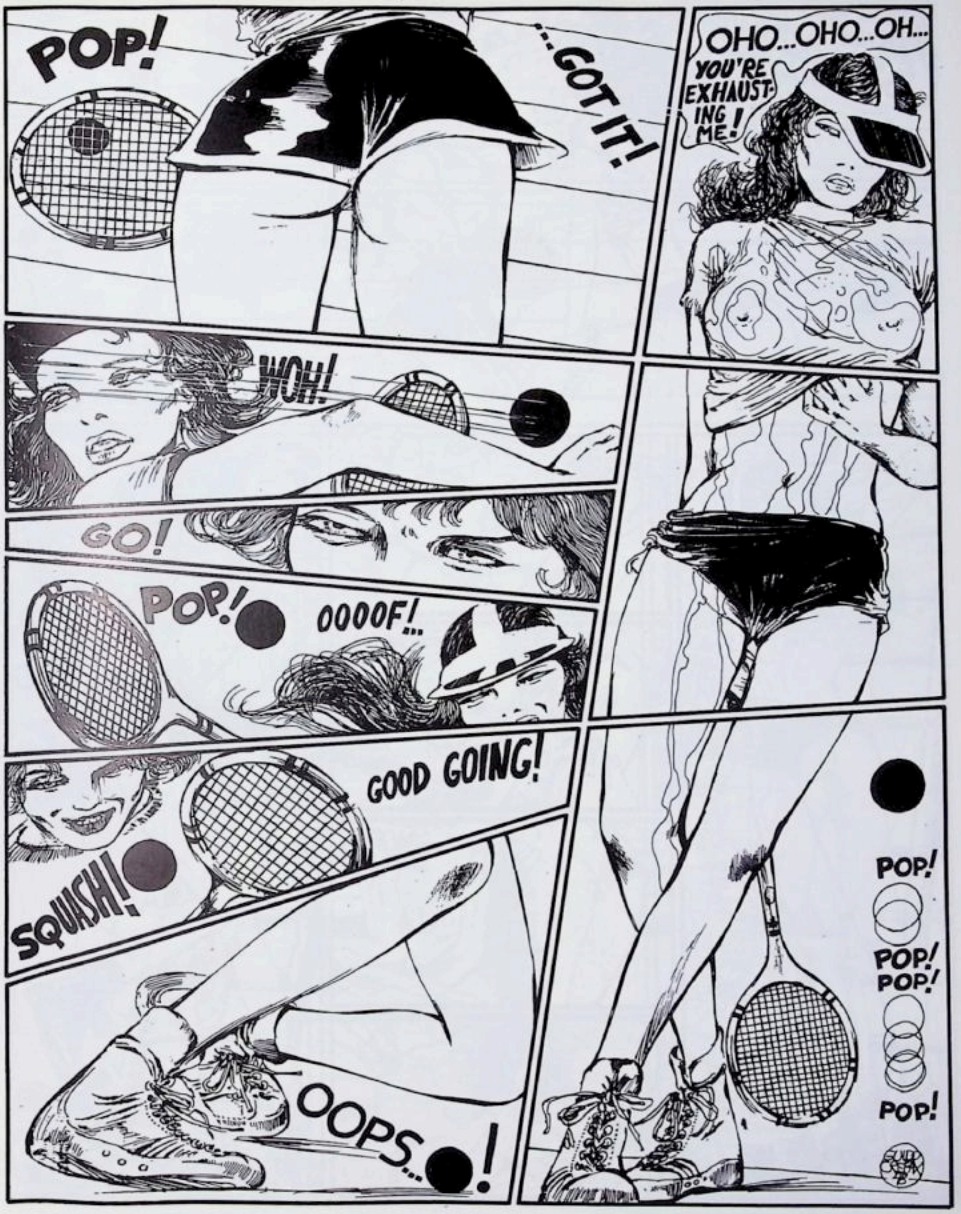
WOW... THAT'S GREAT! YOU'RE REALLY GOOD!.. I FEEL... I FEEL ... AS IF YOU WERE TOUCHING ME... YOU'RE MAKING ME COME!

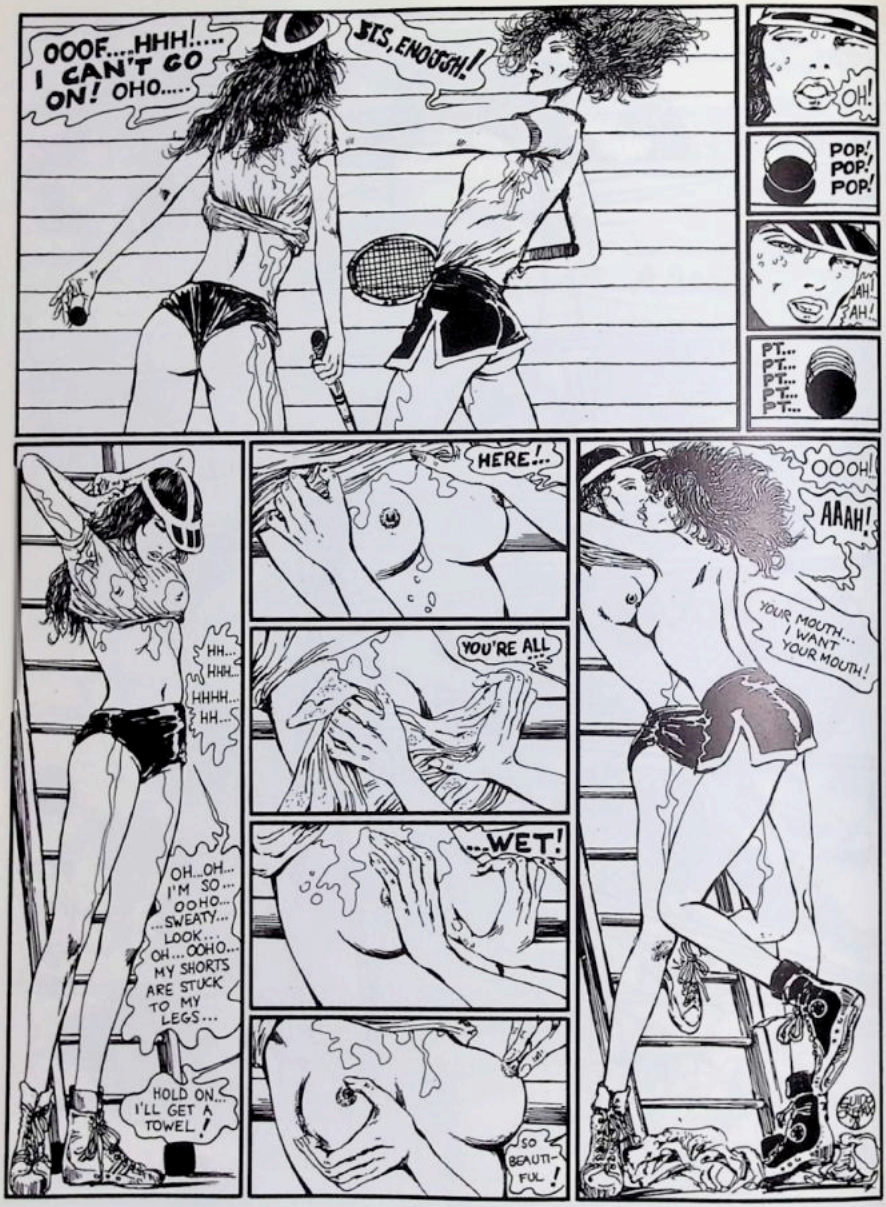
...YES... YOU LITTLE BRAT!.. YES... IT'S ME, CARESSING YOU... YES!.. MY LOVE... YES... LITTLE DARLING... YES... AHHAAHH!!....

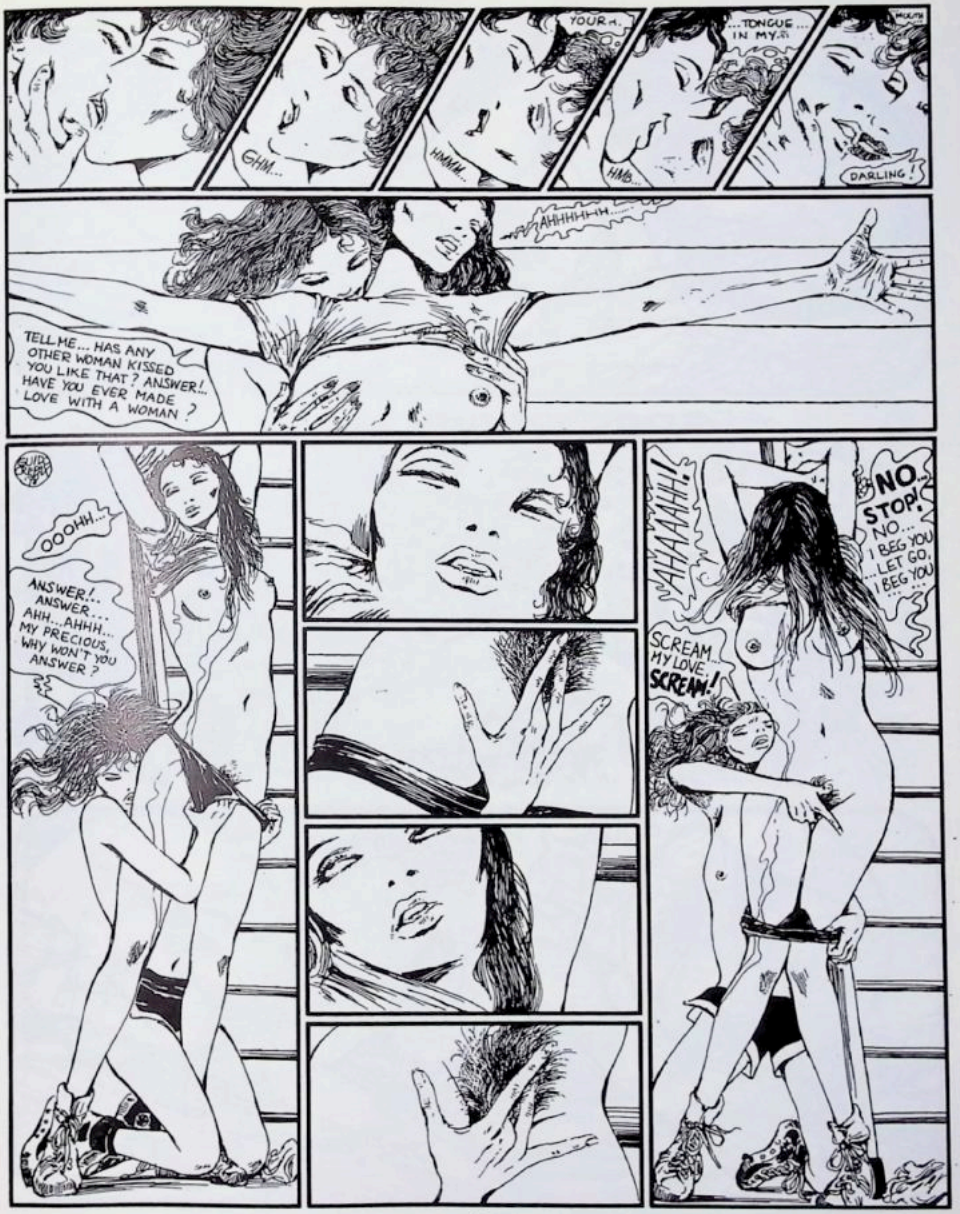

PUFF!!..... WHAT FUN! MARIE-ANNE IS SO STUBBORN... INTRODUCING ME TO HER MOTHER... HAVING TEA AND PASTRIES...
STUFFY OLD LADIES!..
IH...IH...IH.... OH...OH... AH! AH! MM... OOOOH!?
OOHHH... BUT WHO'S THAT?
SHE'S INCREDIBLY STRIKING! ...I SHOULD ...
MARIE-ANNE!
I'M HERE!.. LISTEN... I FOUND A MAN FOR YOU...AN ITALIAN... AN ARTIST, YOU KNOW? THIS GUY'S FANTASTIC!
THAT'S NICE! BUT TELL ME SOMETHING...
WHO'S THAT STUNNING GIRL?
A STUNNING GIRL? WHERE?
THERE... IN FRONT OF YOU.
YOU MEAN BEE?
HER NAME IS BEE?!.. WHAT KIND OF A NAME IS THAT?
WELL... ACTUALLY IT'S AN ITALIAN NICKNAME... BI... SPELLED WITH AN I... BUT THEY PRONOUNCE IT BEE...
BEE...


... SO... DO YOU LIKE ARIANE ?
WELL... I'LL ADMIT... SHE'S VERY BEAUTIFUL ... AND SHE'S NOT STUCK UP !
DID YOU SLEEP WITH HER ?
NOOO... WHEN WOULD I HAVE ? BUT GIVEN THE CHANCE I WOULDN'T PASS IT UP !
HMB...
WOULD YOU BE JEALOUS ?
NO WAY ! HMMB... I MEAN YES !.. WITH HER... HMB... I DON'T WANT... HMMB...
... AT THE CLUB ! ALRIGHT ?
THAT WAS HER ! SHE WANTS TO PLAY SQUASH WITH ME ... IT'S KIND OF LIKE TENNIS, BUT INDOORS ... IT'S RAINING !..
GO THEN ! UNLESS YOU'RE AFRAID OF THE COUNTESS !
HOW FUNNY... WE'RE BOTH WEARING YELLOW TOPS ! AND NO BRA...
I NEVER WEAR ONE !
ARE YOU READY THEN ?

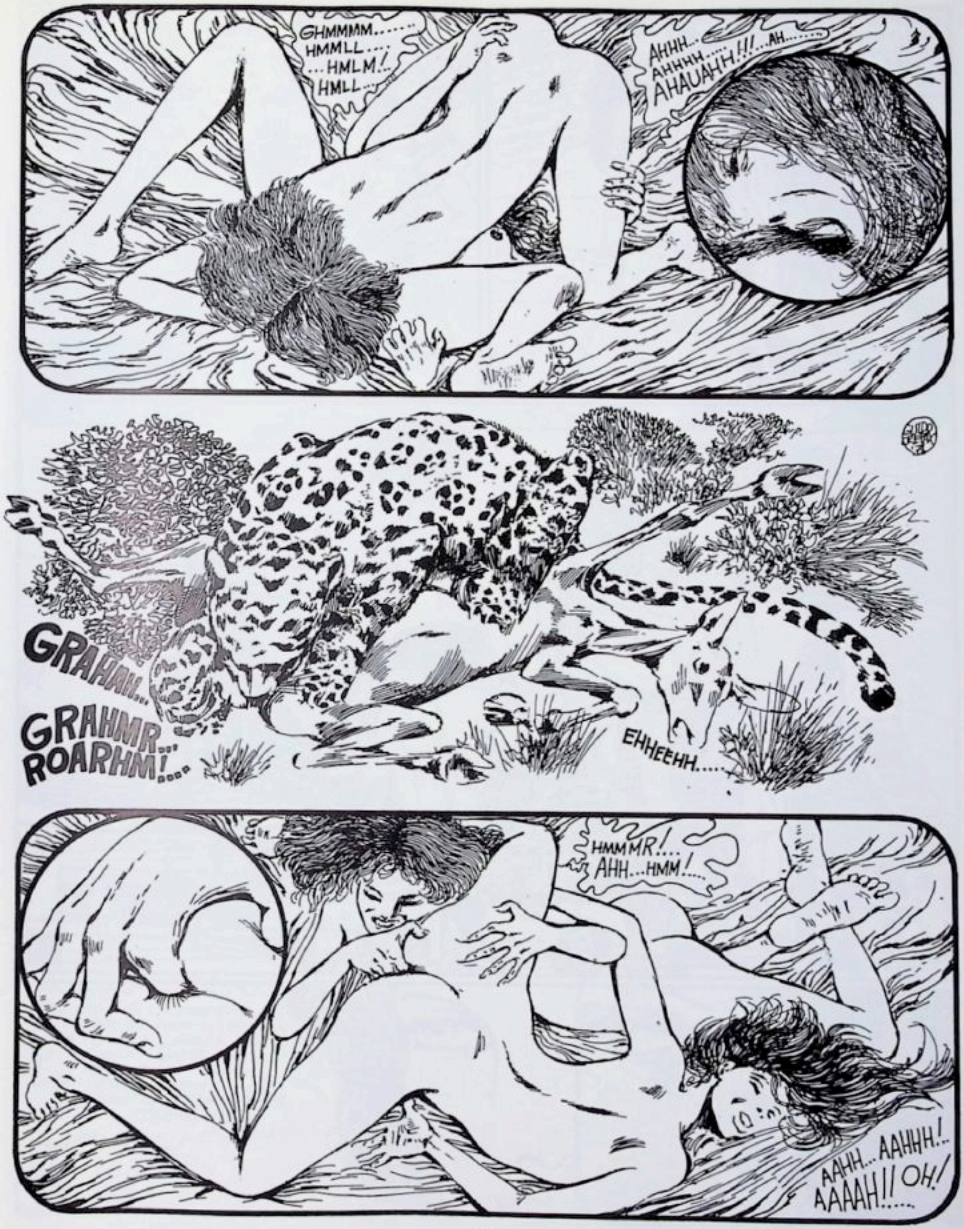

READY ?.. GO!
A...AAH!..
...HA!
SQUASH.....
LIKE THAT! GOOD!
THERE!
SQUASH!
GOOD GIRL!
LIKE THAT! YES! HA!
SMASH!..
AH... NO!


POP!
...GOT IT!
OHO...OHO...OH...
YOU'RE EXHAUSTING ME!
WOH!
GO!
POP!
OOOOF!..
GOOD GOING!
SQUISH!
OOPS...!
POP!
POP! POP!
POP!

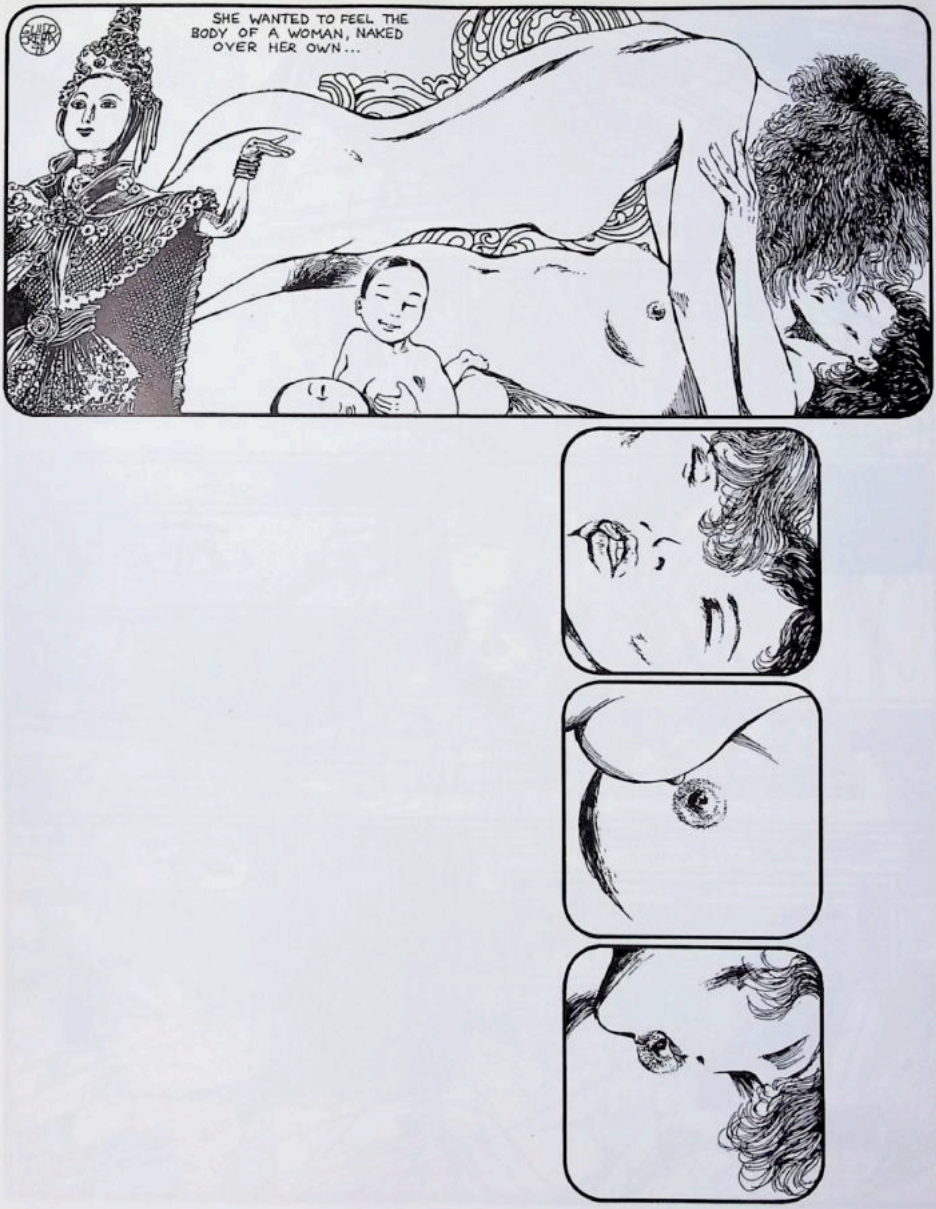

OOOF....HHH!.... I CAN'T GO ON! OHO.....
YES, ENOUGH!
OH!
POP! POP! POP!
AH! AH!
PT... PT... PT... PT... PT...
HH... HHH... HHHH... HH...
OH...OH... I'M SO... OOHO... ...SWEATY... LOOK... OH...OOHO... MY SHORTS ARE STUCK TO MY LEGS...
HOLD ON. I'LL GET A TOWEL!
HERE!..
YOU'RE ALL
...WET!
SO BEAUTI-FUL!
OOOH!
AAAH!
YOUR MOUTH... I WANT YOUR MOUTH!

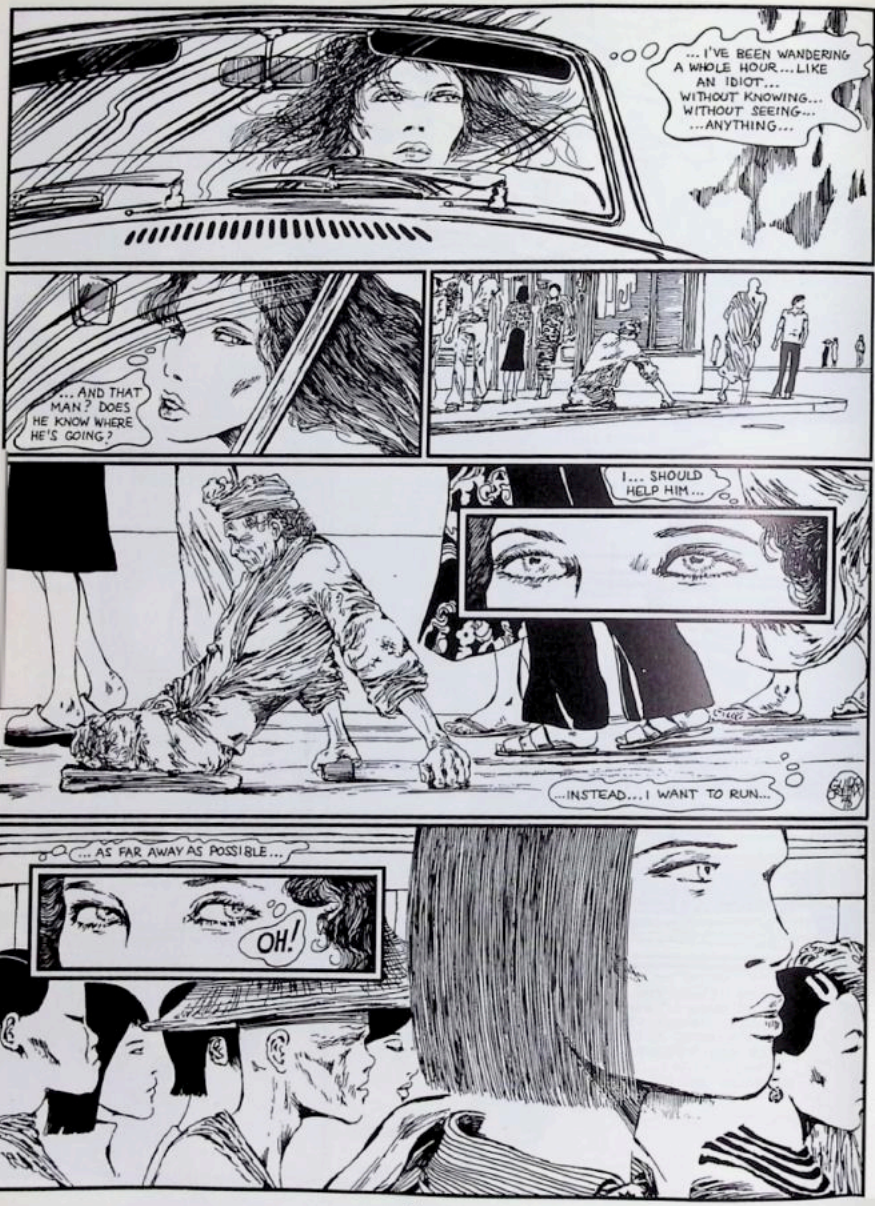

GHM...
HMMM...
YOUR...
...TONGUE...
...IN MY...
HMM...
DARLING!
AHHHHHH...
TELL ME... HAS ANY OTHER WOMAN KISSED YOU LIKE THAT? ANSWER!.. HAVE YOU EVER MADE LOVE WITH A WOMAN?
OOOHH...
ANSWER!.. ANSWER... AHH...AHHH... MY PRECIOUS, WHY WON'T YOU ANSWER?
AHAAAH!
NO... STOP! NO... I BEG YOU LET GO... I BEG YOU...
SCREAM MY LOVE... SCREAM!

HMMMMMM
HMMMB...HM
OHHH
HMM.....
OHH.....
GRRRRROAR!!
GRAH!
EHEEHEH!.....
HNNNN....
EHH...EHH...
HNNNNN.....
OHHH.....
HNNN.....
OHH....

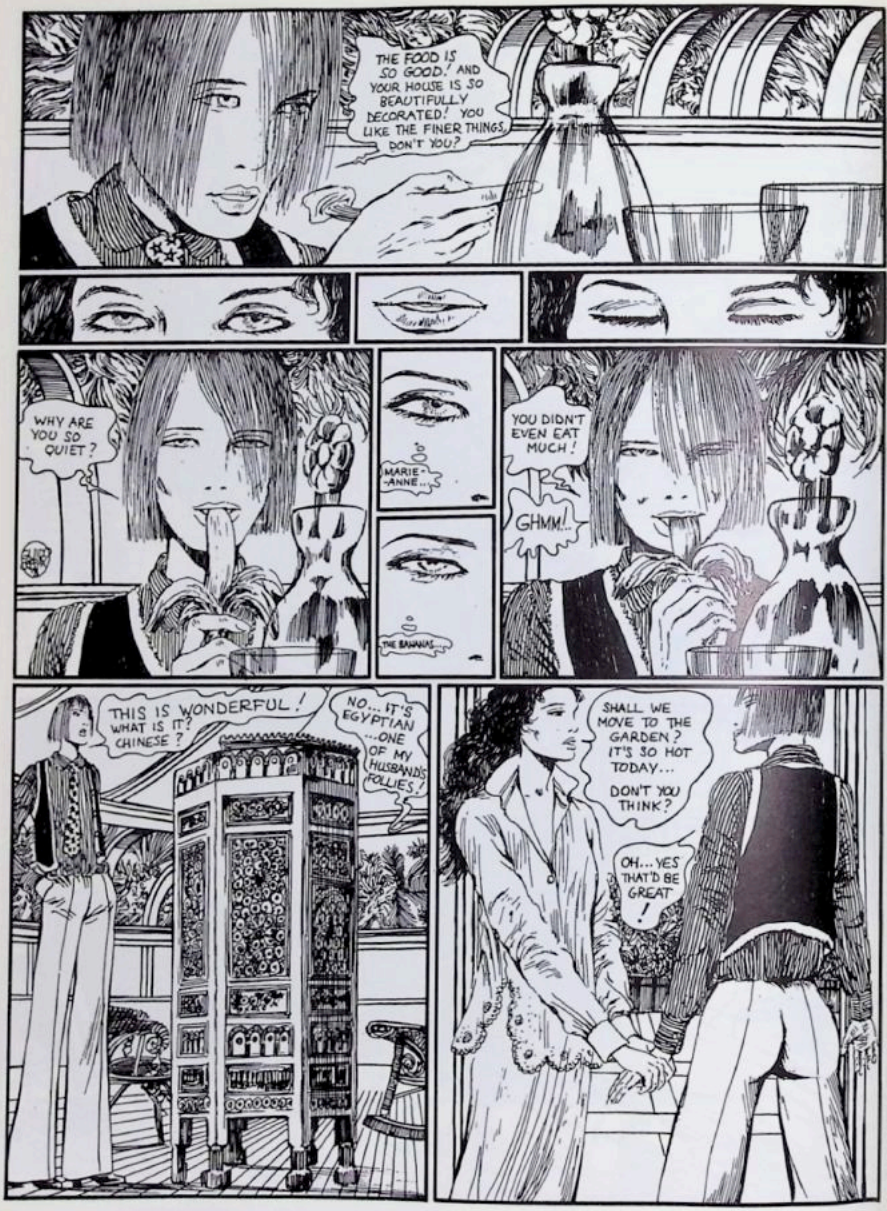

GHMMMM.....
HMMLL.....
...HMLM!..
HMLL...
AHHH...
AHHHH.....
AHAUAH!!!...AH.....
GRAHAH...
GRAHMR...
ROARHM!...
EHHEEHH.....
HMMMR!....
AHH...HMM!....
AAHH...AAHHH!..
AAAAH!! OH!

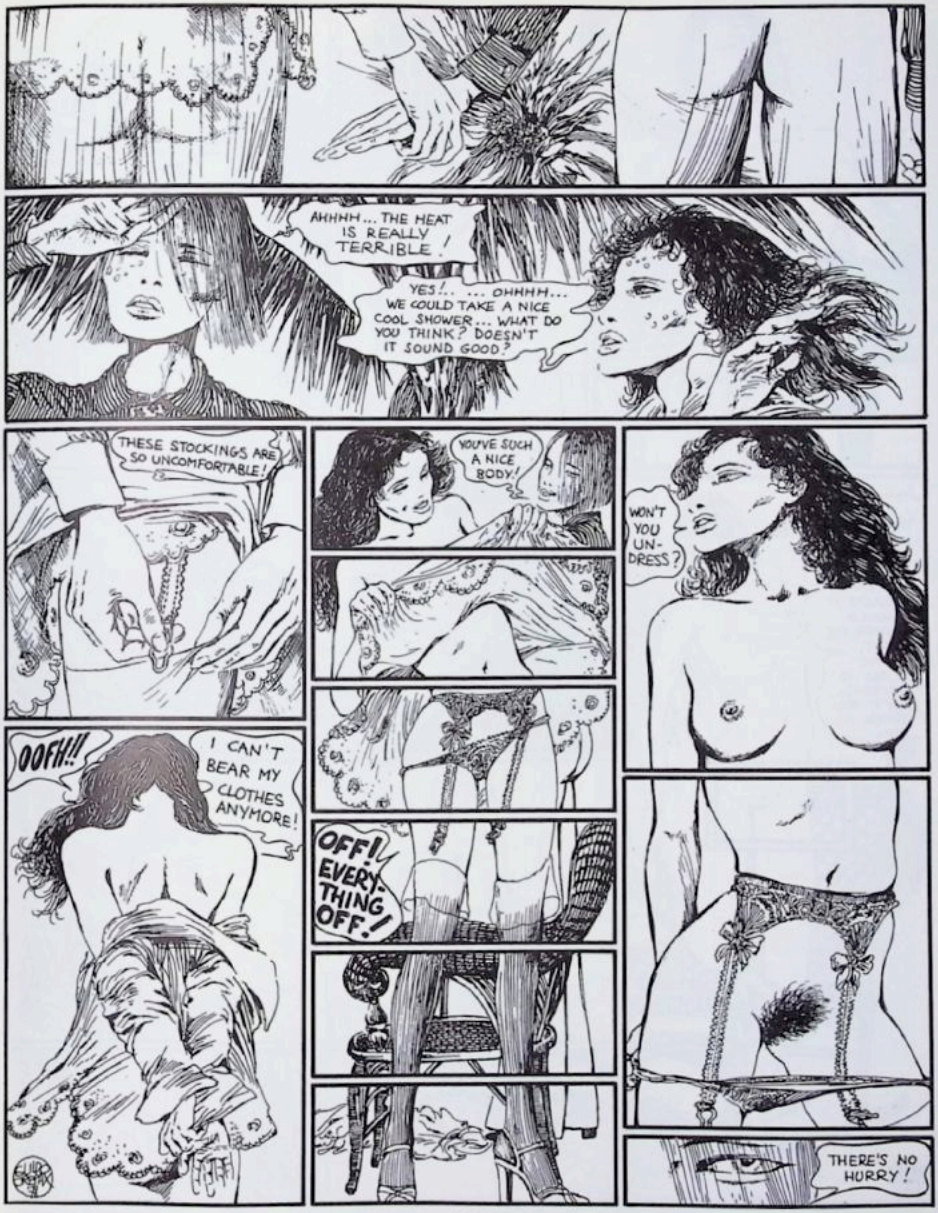
... CAN YOU MAKE IT UP THE STAIRS? HM?..
YES...YES... AHHH... JUST A SEC.... I'LL PUT MY SHIRT ON... AHHH... IT'S THERE... SOMEWHERE... AH...AHHH...
OKAY... LET'S GO!
SO...WOULD YOU LIKE TO COME OVER... TO MY PLACE?
OH... YOU LEFT YOUR SHIRT IN THE GYM!
DON'T WORRY... IT WAS RUINED ... SEE YOU SOON, LITTLE GAZELLE!
...WHY DIDN'T I GO WITH HER? I WANT TO FEEL HER AGAIN... AGAINST ME ...TO BE TOTALLY NUDE... I WOULDN'T HOLD BACK NOW... I WISH... I WISH SHE'D PROBE BETWEEN MY THIGHS...


SHE WANTED TO FEEL THE BODY OF A WOMAN, NAKED OVER HER OWN...


...I'VE BEEN WANDERING A WHOLE HOUR...LIKE AN IDIOT... WITHOUT KNOWING... WITHOUT SEEING... ...ANYTHING...
...AND THAT MAN? DOES HE KNOW WHERE HE'S GOING?
I... SHOULD HELP HIM...
...INSTEAD...I WANT TO RUN...
...AS FAR AWAY AS POSSIBLE...
OH!

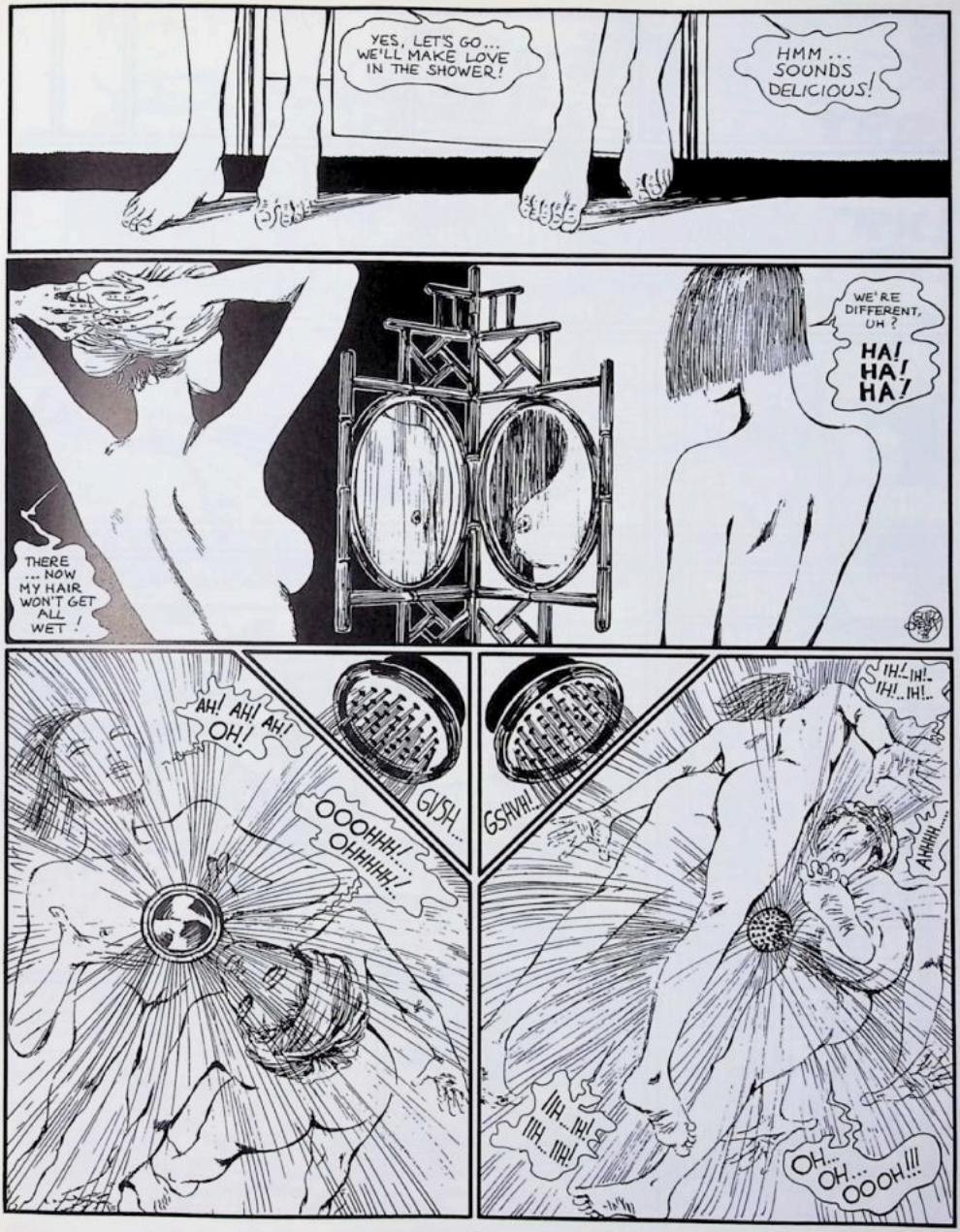
BEE!
I WAS LOOKING FOR YOU! SHALL WE HAVE LUNCH? HOP ON! PLEASE...
IF YOU WANTED TO FIND ME YOU WERE LUCKY! I NEVER COME HERE...
WE COULD GO TO A LITTLE RESTAURANT I KNOW, NEARBY...
NO... SOME OTHER TIME! COME TO MY PLACE... PLEASE...
SURE, OKAY! IF YOU INSIST...
SHE'S COMING! YES...SHE'S COMING! MY PRETTY... DARLING...I WON'T LET YOU SLIP AWAY! YOU LITTLE BEE.

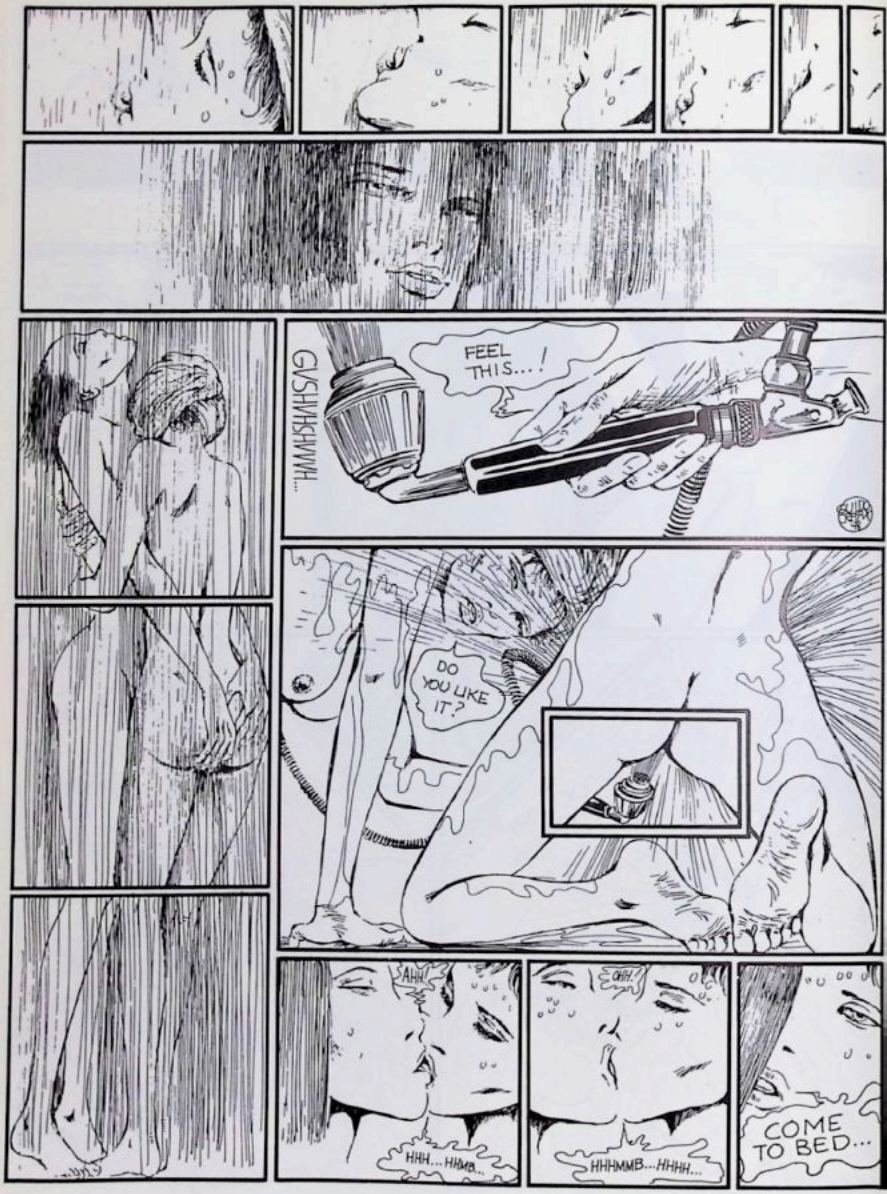

THE FOOD IS SO GOOD! AND YOUR HOUSE IS SO BEAUTIFULLY DECORATED! YOU LIKE THE FINER THINGS, DON'T YOU?
WHY ARE YOU SO QUIET?
MARIE-ANNE...
THE BANANAS...
YOU DIDN'T EVEN EAT MUCH!
GHMM!..
THIS IS WONDERFUL! WHAT IS IT? CHINESE?
NO... IT'S EGYPTIAN ...ONE OF MY HUSBAND'S FOLLIES!
SHALL WE MOVE TO THE GARDEN? IT'S SO HOT TODAY... DON'T YOU THINK?
OH... YES THAT'D BE GREAT!

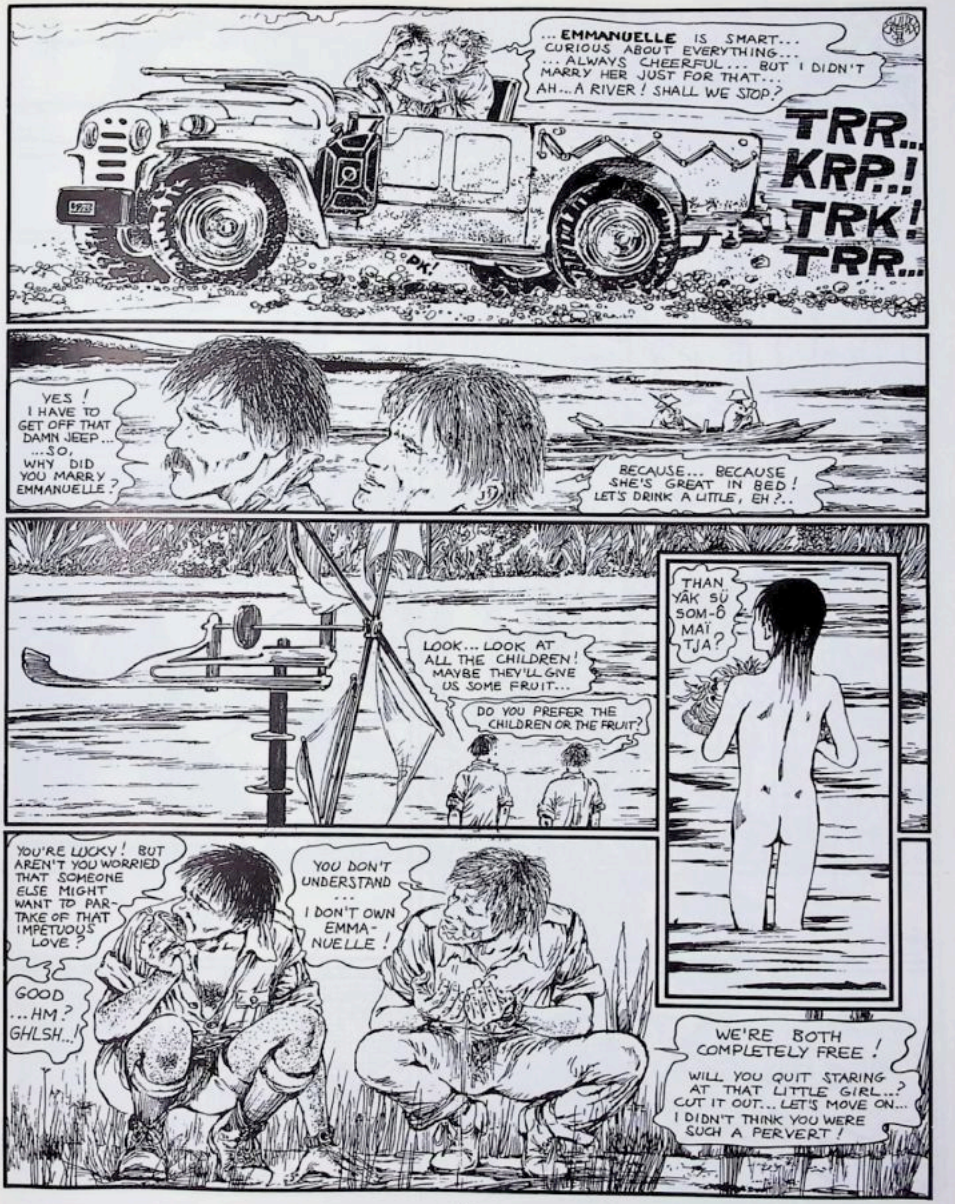

AHHHH... THE HEAT IS REALLY TERRIBLE!
YES!... ... OHHHH... WE COULD TAKE A NICE COOL SHOWER... WHAT DO YOU THINK? DOESN'T IT SOUND GOOD?
THESE STOCKINGS ARE SO UNCOMFORTABLE!
YOU'VE SUCH A NICE BODY!
WON'T YOU UN-DRESS?
OOFH!!
I CAN'T BEAR MY CLOTHES ANYMORE!
OFF! EVERY-THING OFF!
THERE'S NO HURRY!

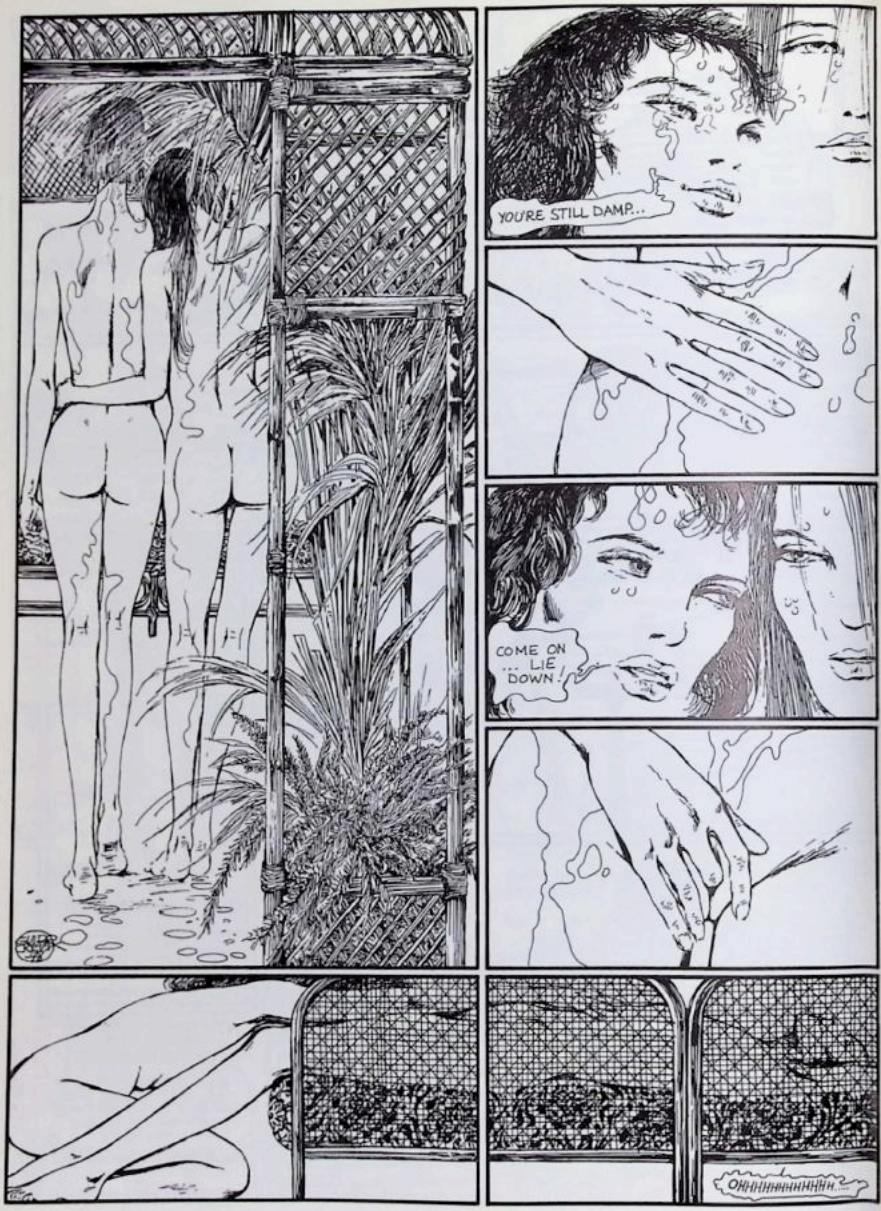
SEE HOW FLAT I AM?
I LOVE THAT! IT'S SO FASCINATING...
I CONFESS THAT I FIND IT AMUSING THIS WAY... SURE, IF I HAD SMALL BREASTS IT WOULD BOTHER ME, BUT NONE AT ALL IS AMUSING... DON'T YOU THINK?
THAT SLIT!.. IT'S SO... SO... AHH... IT DRIVES ME MAD .. I WANT HER TO BE MINE... I WANT HER NOW... NOW!..
SO... HOW ABOUT THAT SHOWER?

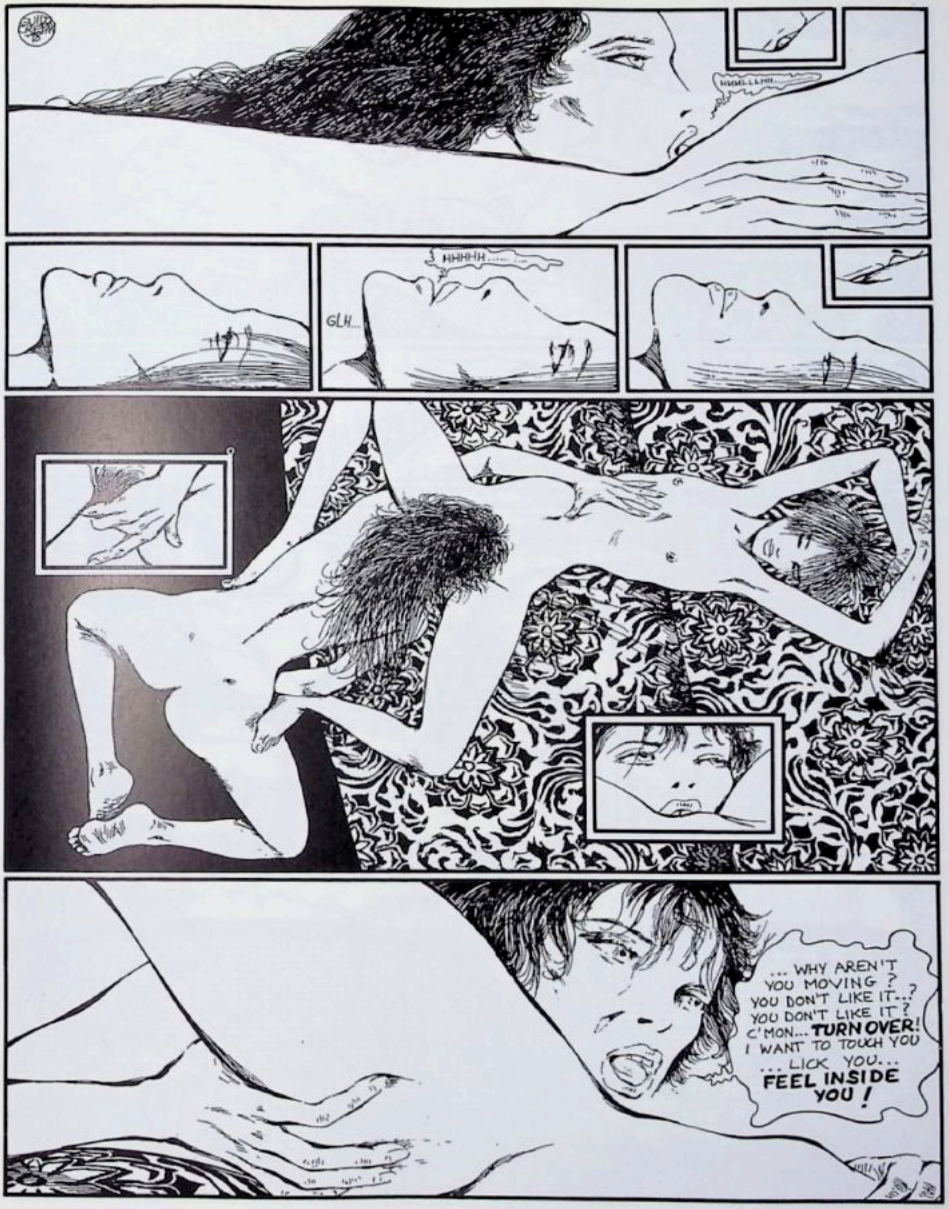
Bee's Love

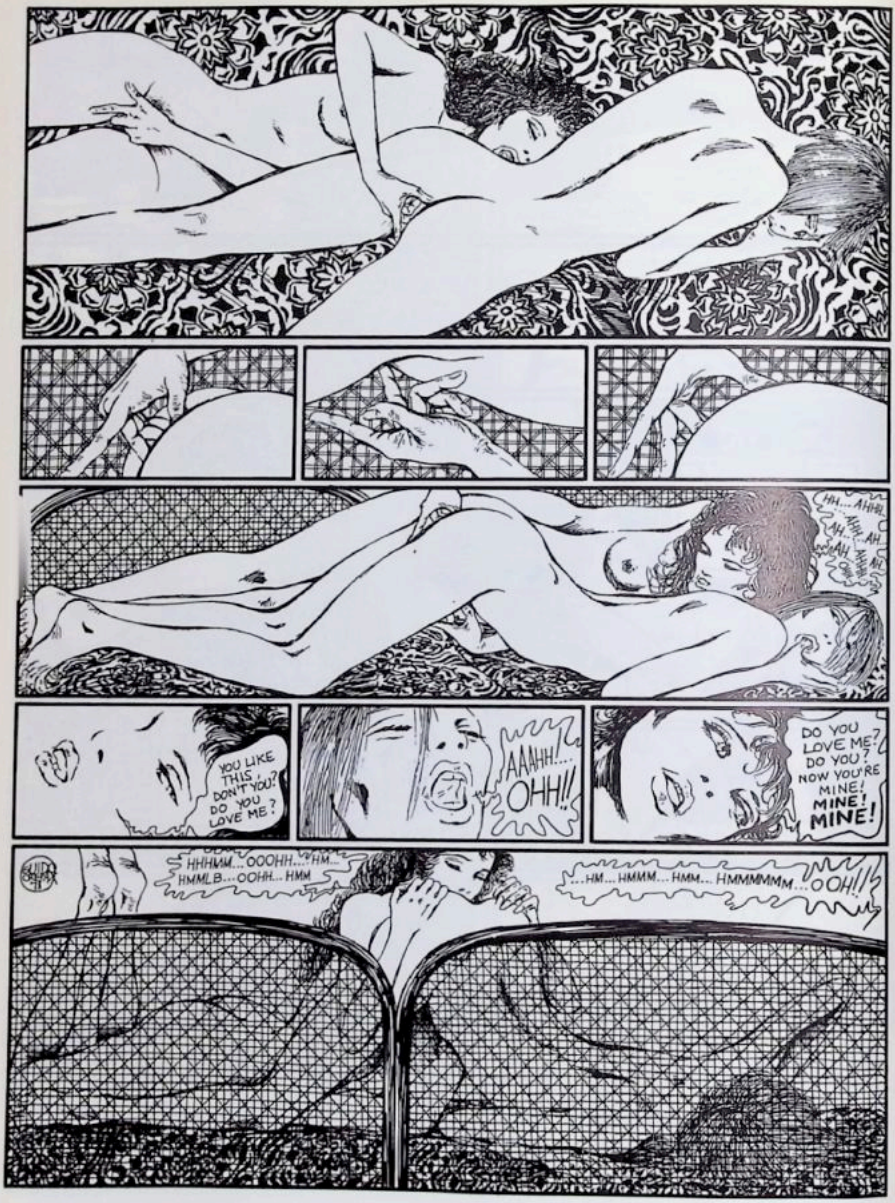

YES, LET'S GO... WE'LL MAKE LOVE IN THE SHOWER!
HMM... SOUNDS DELICIOUS!
THERE ... NOW MY HAIR WON'T GET ALL WET!
WE'RE DIFFERENT, UH?
HA! HA! HA!
AH! AH! AH! OH!
GUSH...
OOOHHH!..... OHHHHH!..
GSHH!!
IH!..IH!.. IH!..IH!..
AHHH...
IH!..IH!.. IH!..IH!..
OH... OH... OOOH!!!


GVSHHHHHHH...
FEEL THIS...!
DO YOU LIKE IT?
AHH
HHH... HHMB...
OH!
HHHMMB... HHHH...
COME TO BED...


... EMMANUELLE IS SMART... CURIOUS ABOUT EVERYTHING... ... ALWAYS CHEERFUL... BUT I DIDN'T MARRY HER JUST FOR THAT... AH... A RIVER! SHALL WE STOP?
TRR.. KRP..! TRK! TRR...
PK!
YES! I HAVE TO GET OFF THAT DAMN JEEP... ...SO, WHY DID YOU MARRY EMMANUELLE?
BECAUSE... BECAUSE SHE'S GREAT IN BED! LET'S DRINK A LITTLE, EH?..
LOOK... LOOK AT ALL THE CHILDREN! MAYBE THEY'LL GIVE US SOME FRUIT...
DO YOU PREFER THE CHILDREN OR THE FRUIT?
THAN YÄK SÜ SOM-Ô MAÏ TJA?
YOU'RE LUCKY! BUT AREN'T YOU WORRIED THAT SOMEONE ELSE MIGHT WANT TO PARTAKE OF THAT IMPETUOUS LOVE?
YOU DON'T UNDERSTAND ... I DON'T OWN EMMANUELLE!
GOOD ...HM? GHLSH...
WE'RE BOTH COMPLETELY FREE!
WILL YOU QUIT STARING AT THAT LITTLE GIRL...? CUT IT OUT... LET'S MOVE ON... I DIDN'T THINK YOU WERE SUCH A PERVERT!


YOU'RE STILL DAMP...
COME ON ... LIE DOWN!
OHHHHHHHHHHH...


HMMMLLLHH...
HHHHH
GLH...
... WHY AREN'T YOU MOVING ? YOU DON'T LIKE IT...? YOU DON'T LIKE IT ? C'MON... TURN OVER! I WANT TO TOUCH YOU ... LICK YOU... FEEL INSIDE YOU !

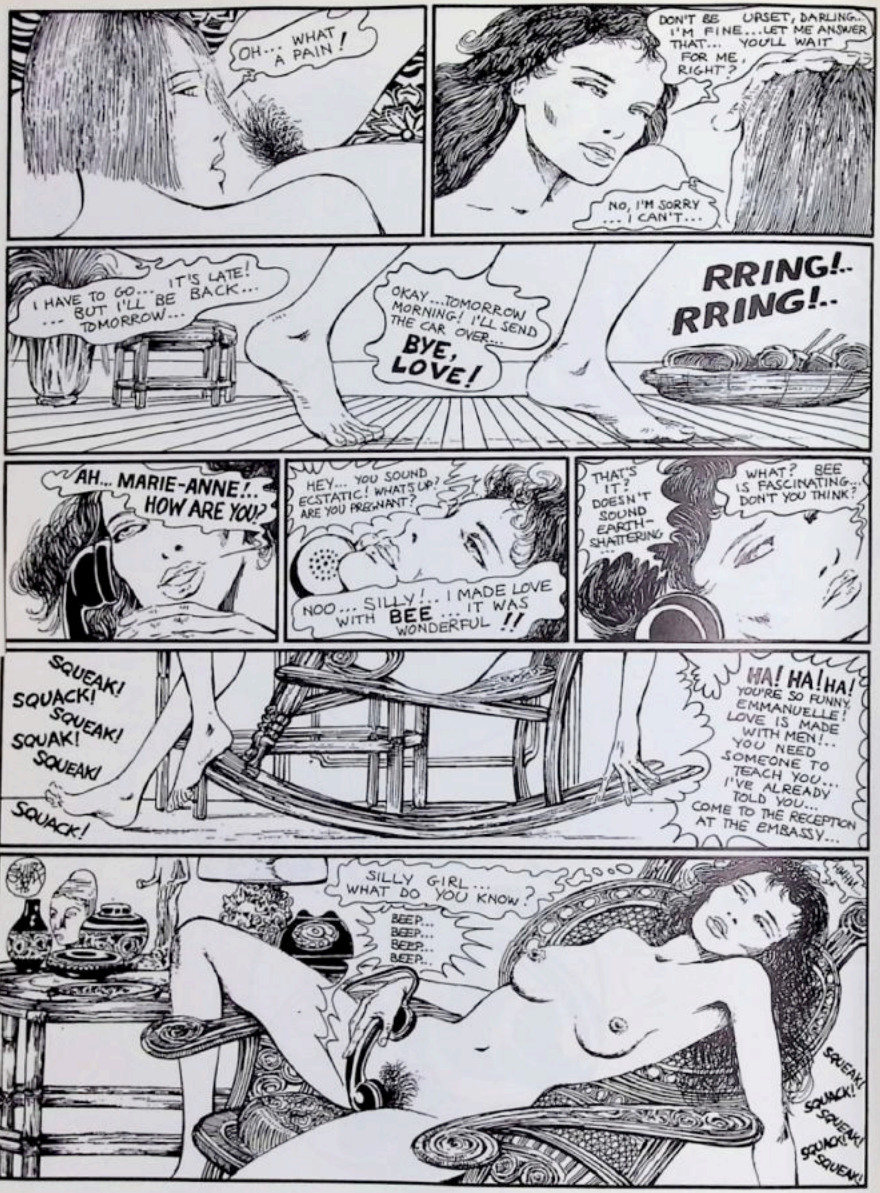

YOU LIKE THIS, DON'T YOU? DO YOU LOVE ME?
AAAHH!... OHH!!
DO YOU LOVE ME? DO YOU? NOW YOU'RE MINE! MINE! MINE!
HHHMM...OOOHH...HM... HMMLB...OOHH... HMM
...HM... HMMM... HMM... HMMMMMM...OOH!!

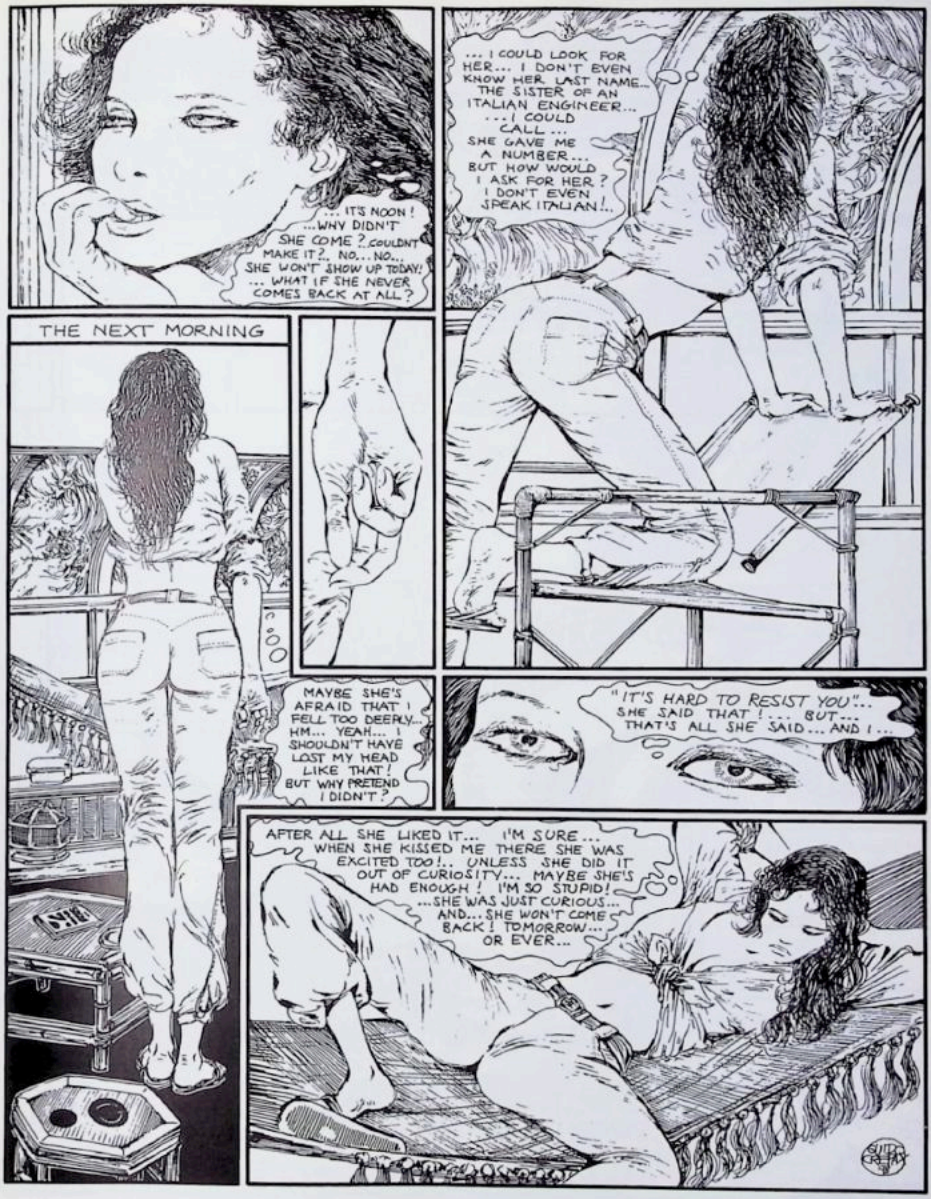
AH... AHHH... I LOVE YOU... OHH... OHHHHH.....
YOU'RE TERRIBLE, EMMANUELLE ! YOU... DRAINED ME ... IT'S HARD TO RESIST YOU !..
YOU KNOW... ... I MUST TELL YOU...
TELL ME, DARLING...
I... I'D NEVER DONE ANYTHING LIKE THIS... ACTUALLY... I USED TO THINK IT WAS SORT OF RIDICULOUS... WITH A WOMAN... BUT... I LIKED IT A LOT... REALLY !
NOW IT'S MY TURN ! I'LL BE GOOD, TOO ... YOU'LL SEE !
OOOH!
YES, LOVE ... DO WHAT YOU WANT... ... YOUR TONGUE ... YOUR FINGERS ... I WANT TO FEEL THEM INSIDE ME ... YOUR...
YES ! LIKE THAT ! YES... DARLING ... KISS ME... LICK ME !

...YOUR FINGERS ... YOUR LIPS ... YOUR ... MY...
YOU'RE MY... INSIDE ME ... MY ... YOUR ... MY...
YOUR MOUTH... ON MY... YOUR...
SWIRLING... DRINKING ME... YOUR TONGUE
AAHH!
EHH!... EHHHHHH...
EHH!... EHHHHH!...
EHH!... EHHH...
EHH!...
EHHHHHH...
EHH...!

...DIDN'T...
I... DIDN'T
THINK...

DR... RRING!..


OH... WHAT A PAIN!
DON'T BE UPSET, DARLING... I'M FINE... LET ME ANSWER THAT... YOU'LL WAIT FOR ME, RIGHT?
NO, I'M SORRY ... I CAN'T...
I HAVE TO GO... IT'S LATE! BUT I'LL BE BACK... TOMORROW...
OKAY ... TOMORROW MORNING! I'LL SEND THE CAR OVER... BYE, LOVE!
RRING!.. RRING!..
AH... MARIE-ANNE!.. HOW ARE YOU?
HEY... YOU SOUND ECSTATIC! WHAT'S UP? ARE YOU PREGNANT?
NOO... SILLY!.. I MADE LOVE WITH BEE ... IT WAS WONDERFUL !!
THAT'S IT? DOESN'T SOUND EARTH-SHATTERING ...
WHAT? BEE IS FASCINATING... DON'T YOU THINK?
SQUEAK! SQUACK! SQUEAK! SQUAK! SQUEAK! SQUACK!
HA! HA! HA! YOU'RE SO FUNNY, EMMANUELLE! LOVE IS MADE WITH MEN!.. YOU NEED SOMEONE TO TEACH YOU... I'VE ALREADY TOLD YOU... COME TO THE RECEPTION AT THE EMBASSY...
SILLY GIRL... WHAT DO YOU KNOW?
BEEP... BEEP... BEEP... BEEP...
HMM
SQUEAK! SQUACK! SQUEAK! SQUACK! SQUEAK!


... IT'S NOON! ...WHY DIDN'T SHE COME? ..COULDN'T MAKE IT?.. NO... NO... SHE WON'T SHOW UP TODAY! ... WHAT IF SHE NEVER COMES BACK AT ALL?
... I COULD LOOK FOR HER... I DON'T EVEN KNOW HER LAST NAME... THE SISTER OF AN ITALIAN ENGINEER... ...I COULD CALL... SHE GAVE ME A NUMBER... BUT HOW WOULD I ASK FOR HER? I DON'T EVEN SPEAK ITALIAN!..
THE NEXT MORNING
MAYBE SHE'S AFRAID THAT I FELL TOO DEEPLY... HM... YEAH... I SHOULDN'T HAVE LOST MY HEAD LIKE THAT! BUT WHY PRETEND I DIDN'T?
"IT'S HARD TO RESIST YOU"... SHE SAID THAT!... BUT... THAT'S ALL SHE SAID... AND I...
AFTER ALL SHE LIKED IT... I'M SURE... WHEN SHE KISSED ME THERE SHE WAS EXCITED TOO!.. UNLESS SHE DID IT OUT OF CURIOSITY... MAYBE SHE'S HAD ENOUGH! I'M SO STUPID! ...SHE WAS JUST CURIOUS... AND... SHE WON'T COME BACK! TOMORROW... OR EVER...

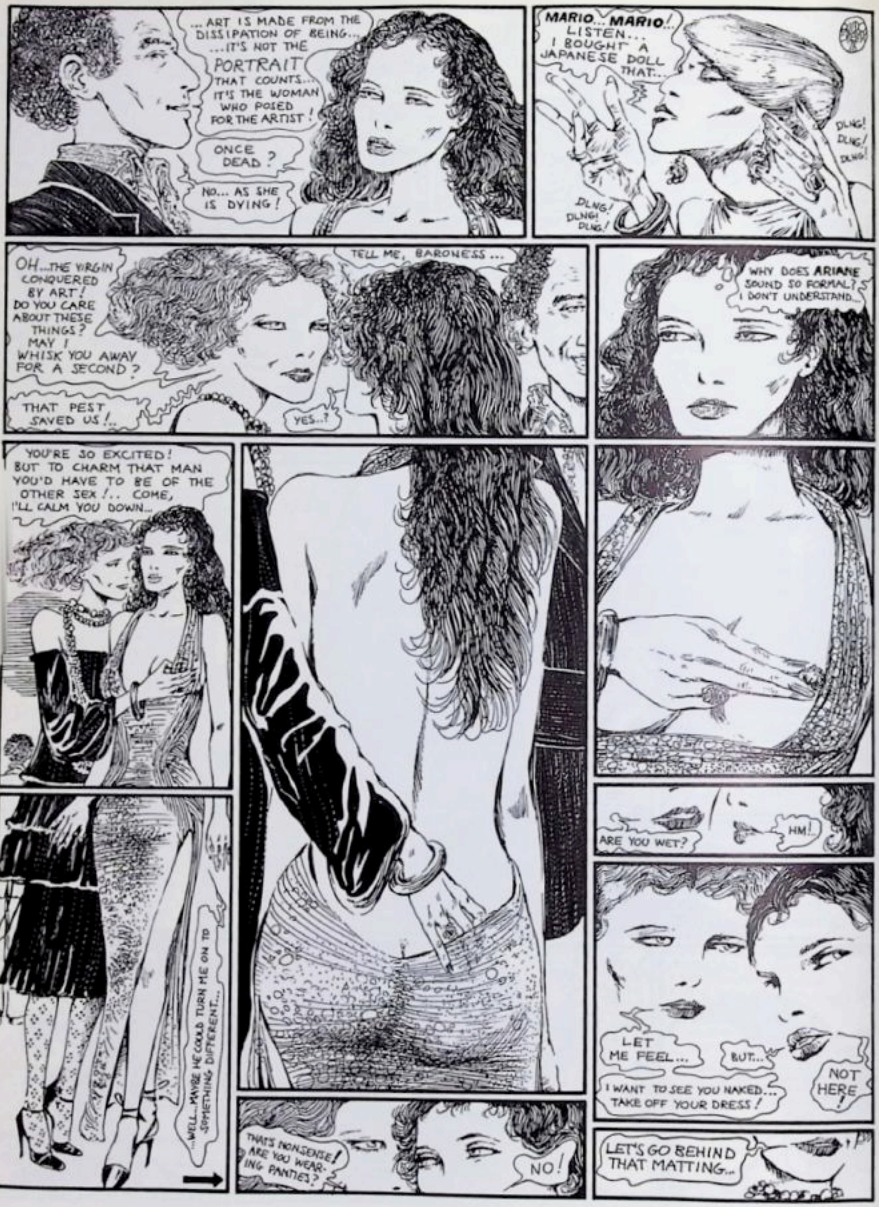
.....WHAT CAN I DO ABOUT IT?
IS THERE SOMETHING WRONG?...
IT'S NOT THE SAME WITH EVERYONE...
MARIE-ANNE?.. SHE'S AN UNBEARABLE BRAT!
ARIANE?... SHE WANTS TO DEVOUR ME!
WITH BEE IT WASN'T LIKE THAT...
SHE WOULD HAVE BEEN
A TRUE FRIEND..
WHY NOT?... WHY?
OH WELL...
IT HAPPENS TO EVERY-
ONE!.. EVEN THE ONES
THAT AREN'T DIFFERENT...

WILL JOHN LIKE IT? A DRESS CAN NEVER BE TOO SEXY TO HIM...
...NO STOCKINGS...! I CAN'T STAND THEM! ...THIS HUMID HEAT... UNDERWEAR? NO... IT WOULD SHOW...
HM...! YEAH...
JUST LIKE A WHORE!
... I'M READY FOR THE EMBASSY!
WILL BEE SHOW UP?..NO... SHE WON'T!
PFHH!..
JUST FOR THE EMBASSY?
ANYTHING UNDER THERE?
NO... WHAT ARE YOU DOING...?!
YOU'RE CRAZY! YOU'RE MESSING ME UP! ...THE DRIVER WILL BE HERE ANY MOMENT... AND THE MAID?
DZING!
SDRUM!
HA! HA! HA! ...YOUNG SOCIETY LADY... HA! HA!
EHH... EH... EHHH... HMMM!
HN! HN! HN!
AH!.. OH!.. AH! CAREFUL... NO... THERE... YES!.. YES! DO IT... YES, LOVE!.. AHHH..... AHHH.....
OH... IT'S WONDERFUL! WHO CARES IF THE MAID SEES US?
I... VIOLATED... AH! HA! ...IN HER OWN... AH! LIVING ROOM! HA! HA!
OH... OOPS!
CRASH!
OUCH!.. A GLASS BROKE! CLEAN UP... WE MUST GO IMMEDIATELY!

OH!
THE RHINOS DANCING WITH THE CRANES... THE IBIS... THE FLAMINGOS... THE EGRET... THE HERONS... THE PEACOCKS... THE AIGRETTES...!

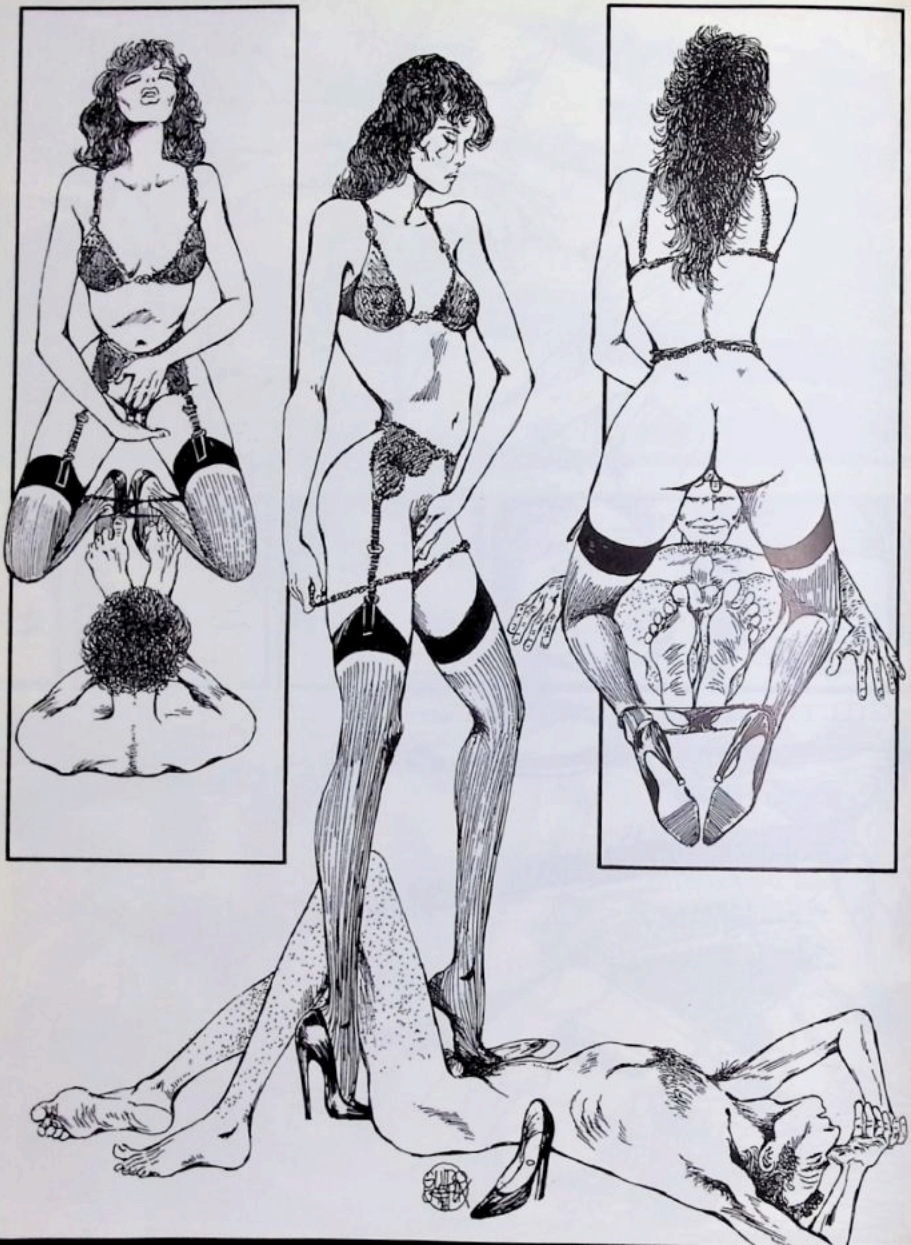
OH-HO..! OUR LITTLE LIVING THREAT TO PUBLIC DECENCY...
DO YOU KNOW EMMANUELLE..?
YOU ARE RAVISHING!
COME WITH ME... TO THE HALL, BACK THERE, THERE IS NO ONE...
NO! NO!

I'VE FINALLY FOUND YOU!
EXCUSE ME, COMMODORE... I NEED TO TALK TO MY FRIEND!
... ... INCREDIBLE LIGHT PATTERNS!.. BUT COME AND SEE, ON THE BALCONY ...
MARIO HAS BEEN WAITING FOR YOU FOR A HALF-HOUR!
IS THIS REALLY NECESSARY...?
EESH... YOU'RE SO SHY! WAIT TILL YOU MEET HIM... AH!
WHAT A BEAUTIFUL SMILE!..
...HE'S A COLLECTOR...THERE'S SCULPTURES FROM EVERY COUNTRY IN HIS HOUSE! NOT JUST THAI... ANCIENT THINGS FROM MEXICO, AFRICA... GREECE... AND PAINTINGS ...
THINGS THAT I KEEP IN MEMORY OF THOSE WHO SUFFERED AND STRUGGLED TO EXTRACT THEM FROM STONE OR WOOD...

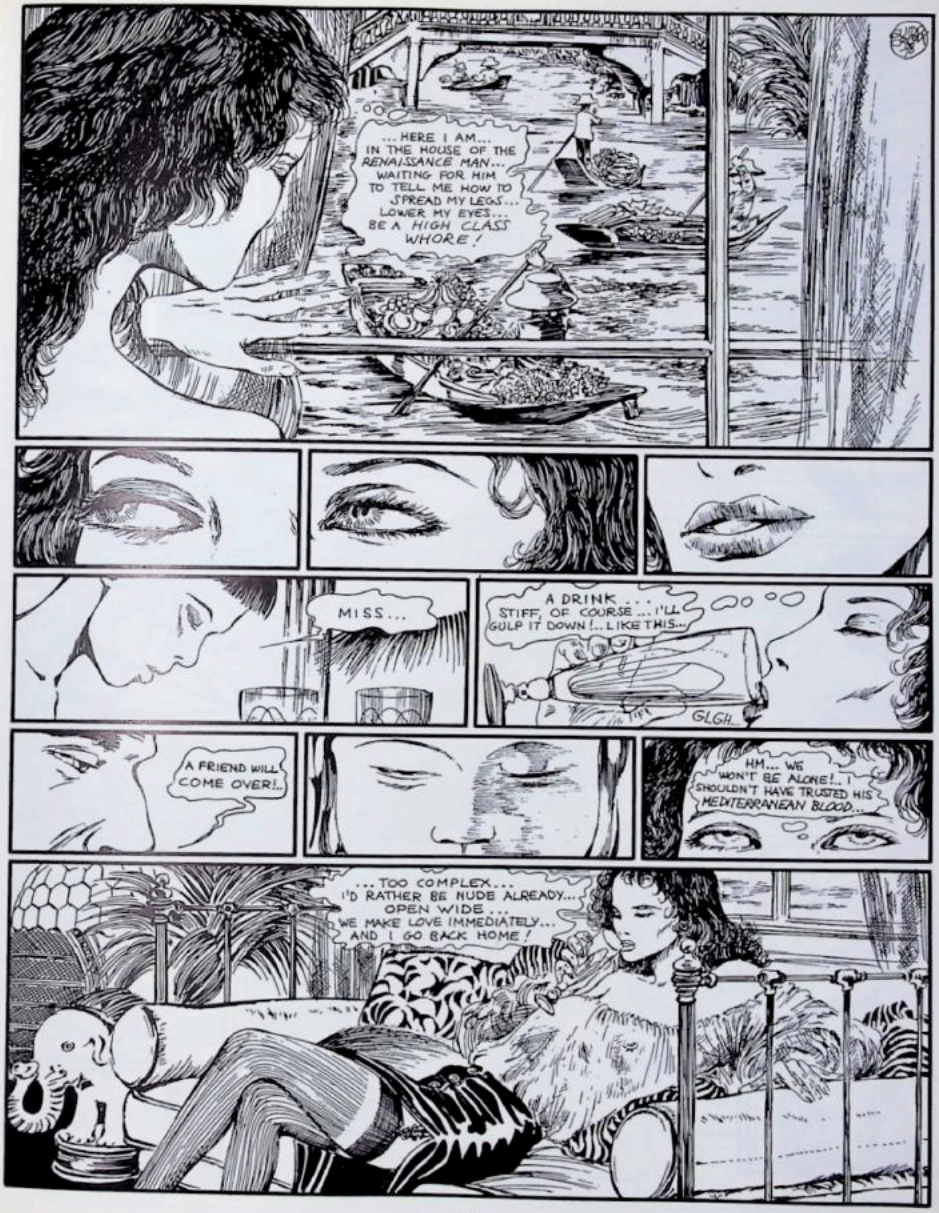

...ART IS MADE FROM THE DISSIPATION OF BEING... ...IT'S NOT THE PORTRAIT THAT COUNTS... IT'S THE WOMAN WHO POSED FOR THE ARTIST!
ONCE DEAD?
NO... AS SHE IS DYING!
MARIO... MARIO!... LISTEN... I BOUGHT A JAPANESE DOLL THAT...
DLNG! DLNG! DLNG!
DLNG! DLNG! DLNG!
OH... THE VIRGIN CONQUERED BY ART! DO YOU CARE ABOUT THESE THINGS? MAY I WHISK YOU AWAY FOR A SECOND?
THAT PEST SAVED US!..
TELL ME, BARONESS...
YES...?
WHY DOES ARIANE SOUND SO FORMAL? I DON'T UNDERSTAND...
YOU'RE SO EXCITED! BUT TO CHARM THAT MAN YOU'D HAVE TO BE OF THE OTHER SEX!.. COME, I'LL CALM YOU DOWN...
...WELL... MAYBE HE COULD TURN ME ON TO SOMETHING DIFFERENT...
ARE YOU WET?
HM!
LET ME FEEL...
BUT...
NOT HERE!
I WANT TO SEE YOU NAKED... TAKE OFF YOUR DRESS!
THAT'S NONSENSE! ARE YOU WEARING PANTIES?
NO!
LET'S GO BEHIND THAT MATTING...

GO ON, UNDRESS!
ALRIGHT! THEN WATCH... AND TOUCH ME...TOUCH ME! MASTURBATE ME...I LIKE IT. YOU KNOW THAT, DON'T YOU?
OH...HHH...YES... I WANT TO FEEL A WOMAN'S HAND...GRABBING ME... OHHH... TAKE IT... GRAB IT! AHH... IT'S YOURS...AHH!
BEE... WHY ISN'T IT YOU, TOUCHING ME?
AHGH! HERE COME TWO SPOILSPORTS! I'D BETTER STOP... STRAIGHTEN YOURSELF UP...
I'M SO THIRSTY... I'M PRACTICALLY NUDE, BUT THE HEAT IS TERRIBLE... ARIANE WAS...
EMMANUELLE!..
YOU KEEP RUNNING OFF! ...WHERE WERE YOU? I'M HERE TO REMIND YOU OF YOUR PROMISES... YOU SWORE YOU'D GIVE YOURSELF TO MARIO! HE'LL TEACH YOU...
WHAT WILL HE TEACH ME? I'M NOT A SCHOOLGIRL! WHAT ABOUT YOU? YOU'RE THIRTEEN, AREN'T YOU?
THAT'S RIGHT!.. I'M GOING TO PATTAYA FOR A MONTH, ON VACATION, BUT I'LL HAVE TO STUDY AS WELL...
OH.. REALLY?!
...I'M SO DUMB! I'M ACTUALLY SAD THAT MARIE-ANNE IS LEAVING ...LITTLE TWAT!
...SHE COULD HAVE TOLD ME THAT THIS MARIO... WHAT IF I TRIED TO CONVERT HIM? NO... I'LL LET HIM CORRUPT ME... WHY NOT? IT'LL BE FUN!

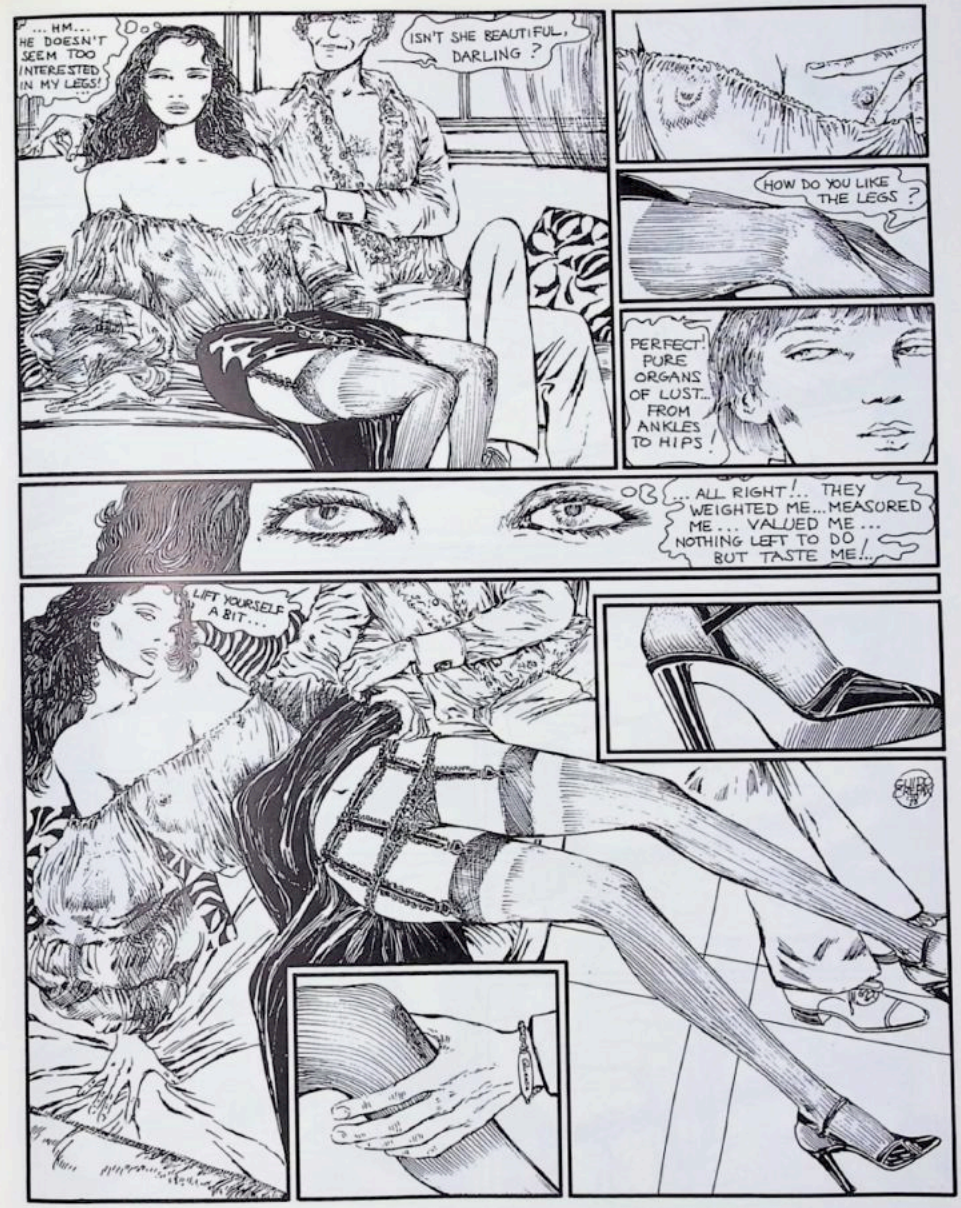
...I'LL LEARN MORE LOVE GAMES...

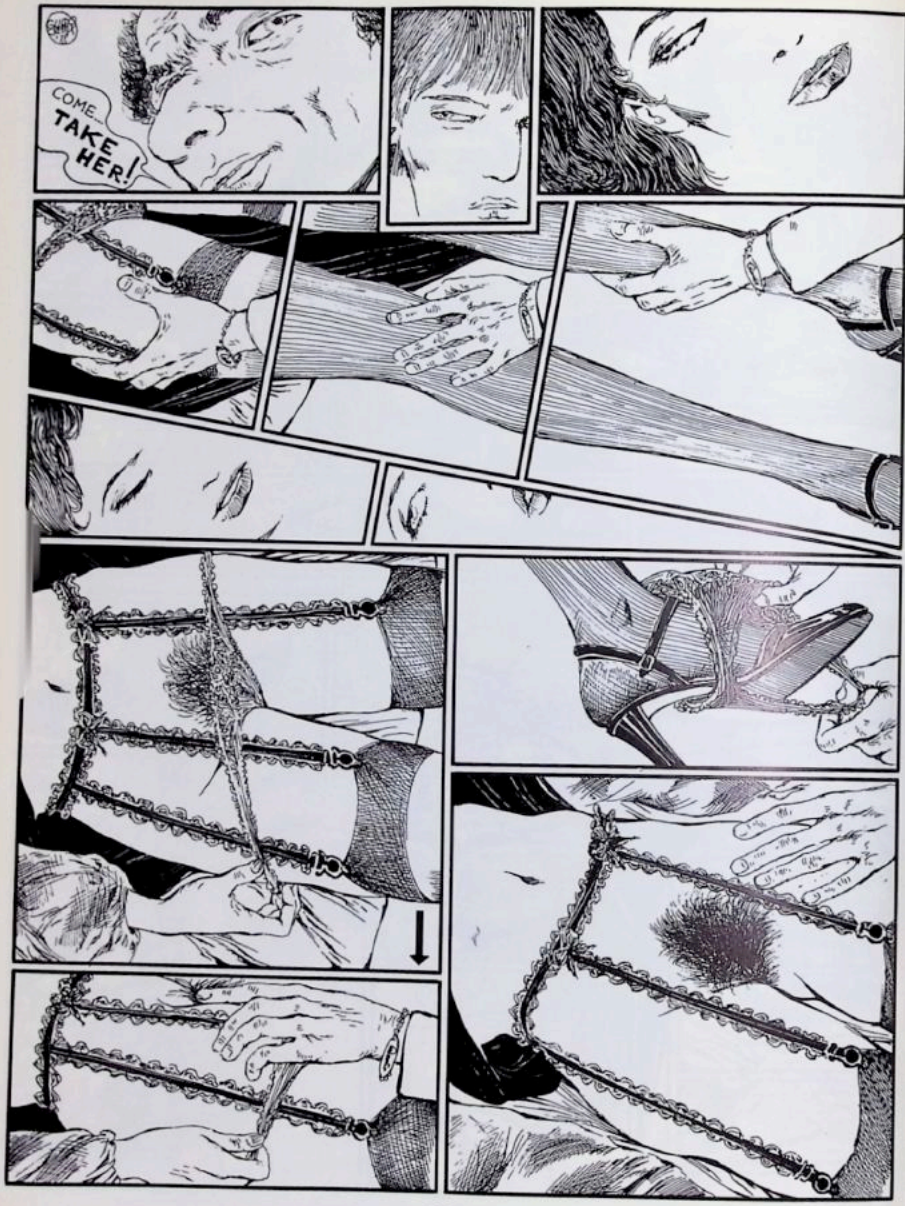


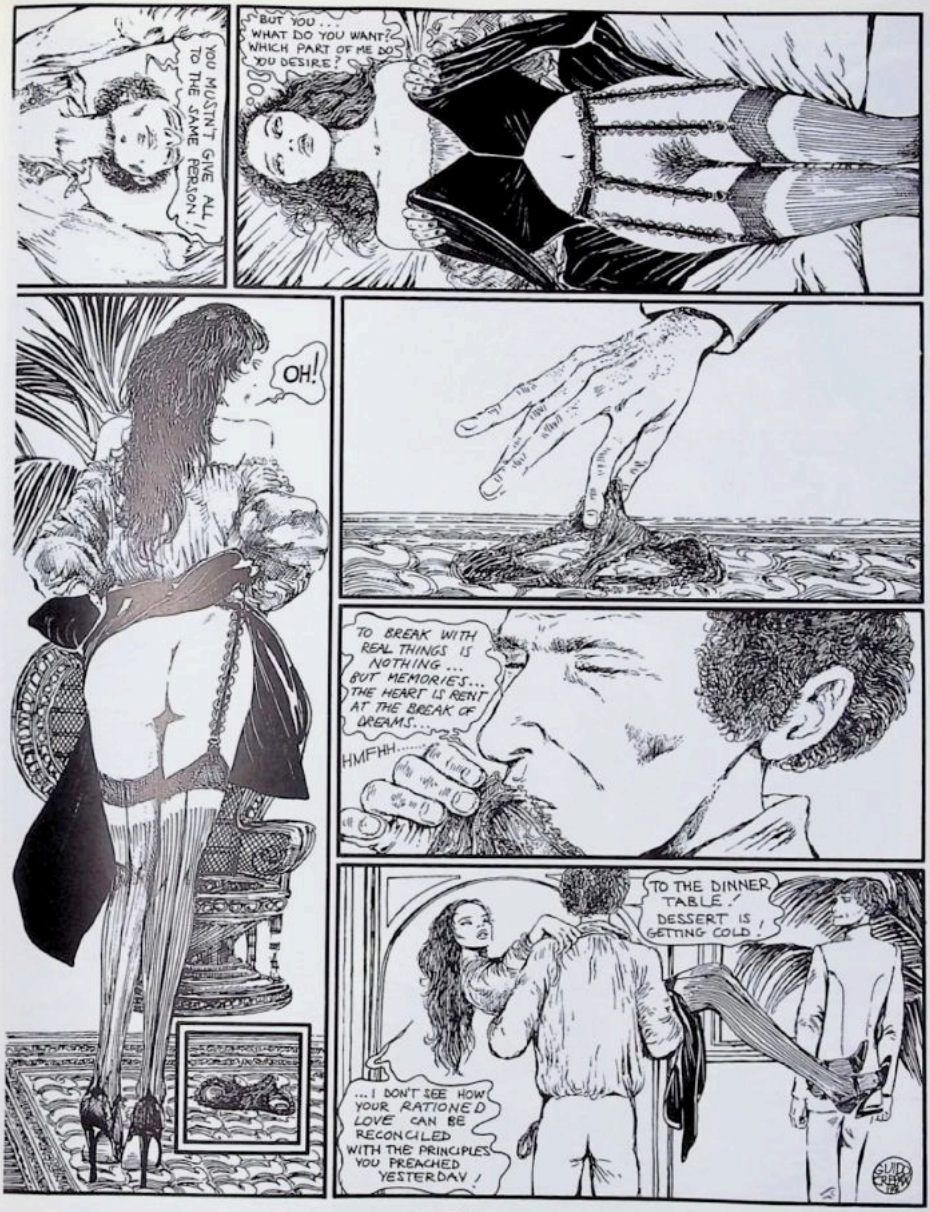
Laws of Free Love


...HERE I AM... IN THE HOUSE OF THE RENAISSANCE MAN... WAITING FOR HIM TO TELL ME HOW TO SPREAD MY LEGS... LOWER MY EYES... BE A HIGH CLASS WHORE!
MISS...
A DRINK... STIFF, OF COURSE... I'LL GULP IT DOWN!.. LIKE THIS...
GLGH
A FRIEND WILL COME OVER!..
HM... WE WON'T BE ALONE!.. I SHOULDN'T HAVE TRUSTED HIS MEDITERRANEAN BLOOD...
...TOO COMPLEX... I'D RATHER BE NUDE ALREADY... OPEN WIDE... WE MAKE LOVE IMMEDIATELY... AND I GO BACK HOME!

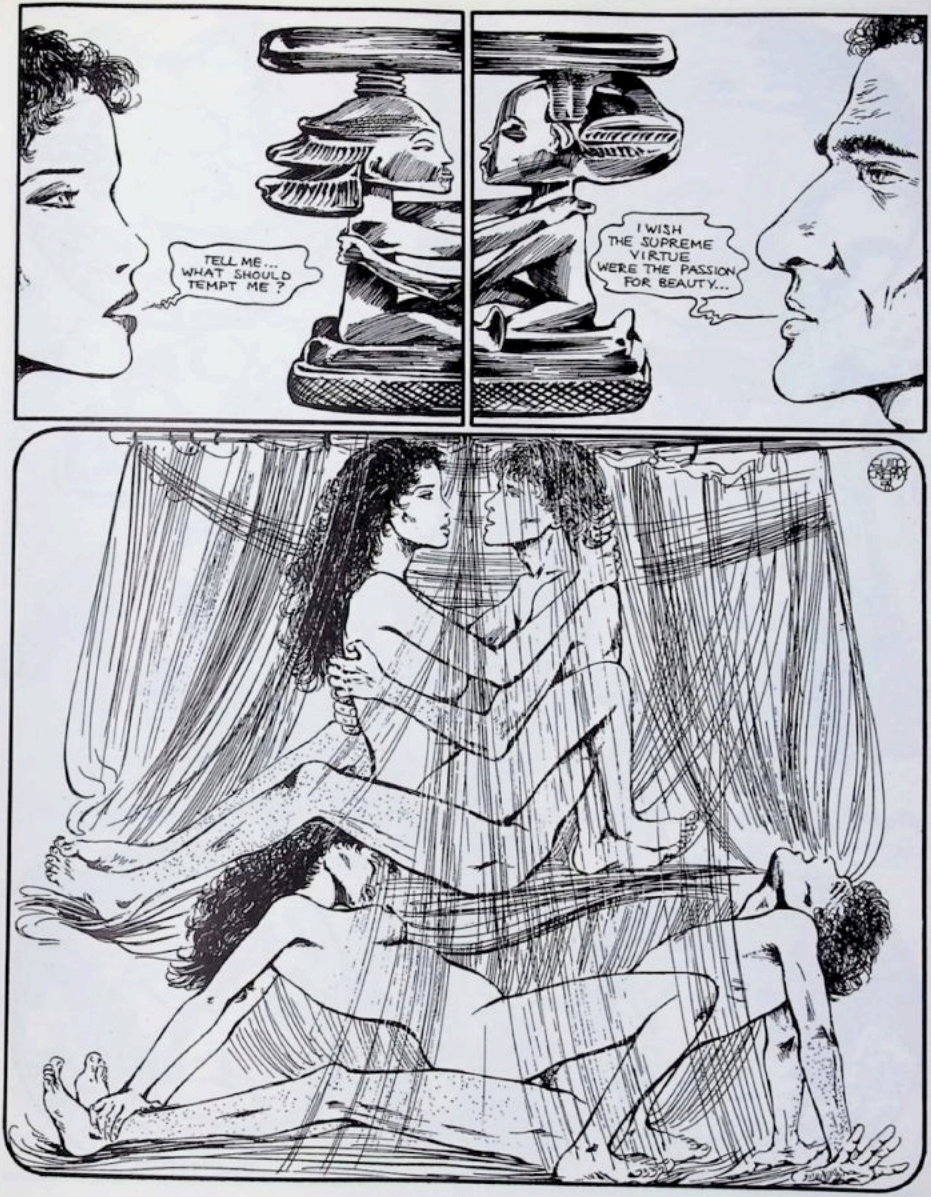
HIS NAME IS QUENTIN... HE'S ENGLISH ...YOU'LL LIKE HIM...
HIS SKIN IS VERY SOFT!
...ARIANE WAS RIGHT TO WARN ME... IF HE JUST WANTED TO TAKE ME... I'D HAVE NOTHING AGAINST THAT... THAT'S SET!.. BUT...
I WANT YOU TO SHOW YOUR LEGS AS MUCH AS POSSIBLE!
NO... DON'T CROSS THEM... LIKE THIS... PERFECT!
HERE HE IS!
LOVELY DAY, ISN'T IT, MARIO?
WELL... HE'S NOT BAD AT ALL... DOESN'T EVEN SEEM...
I DON'T UNDERSTAND A WORD HE'S SAYING... HMM...
BUT WHAT DOES IT MATTER?

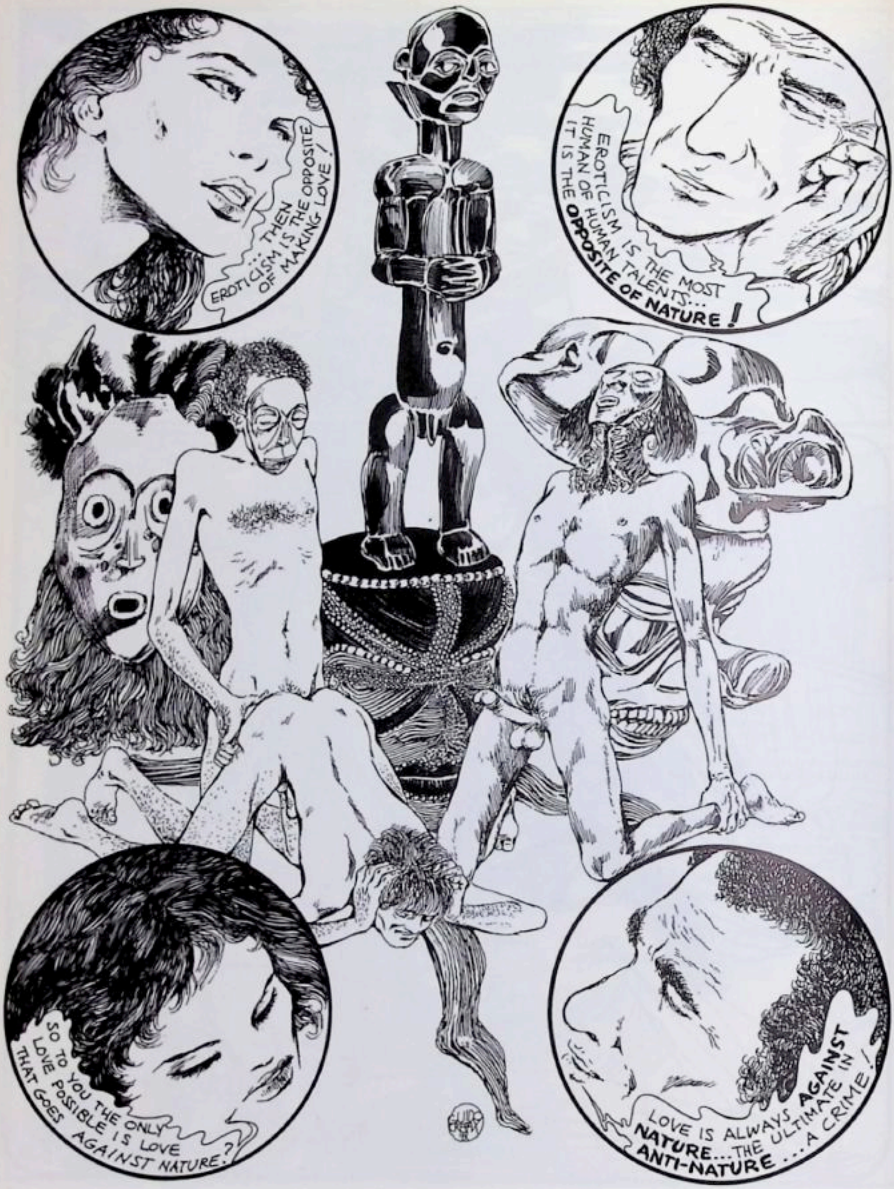

... HM... HE DOESN'T SEEM TOO INTERESTED IN MY LEGS!
ISN'T SHE BEAUTIFUL, DARLING ?
HOW DO YOU LIKE THE LEGS ?
PERFECT! PURE ORGANS OF LUST... FROM ANKLES TO HIPS!
... ALL RIGHT!.. THEY WEIGHTED ME... MEASURED ME... VALUED ME... NOTHING LEFT TO DO BUT TASTE ME!..
LIFT YOURSELF A BIT...

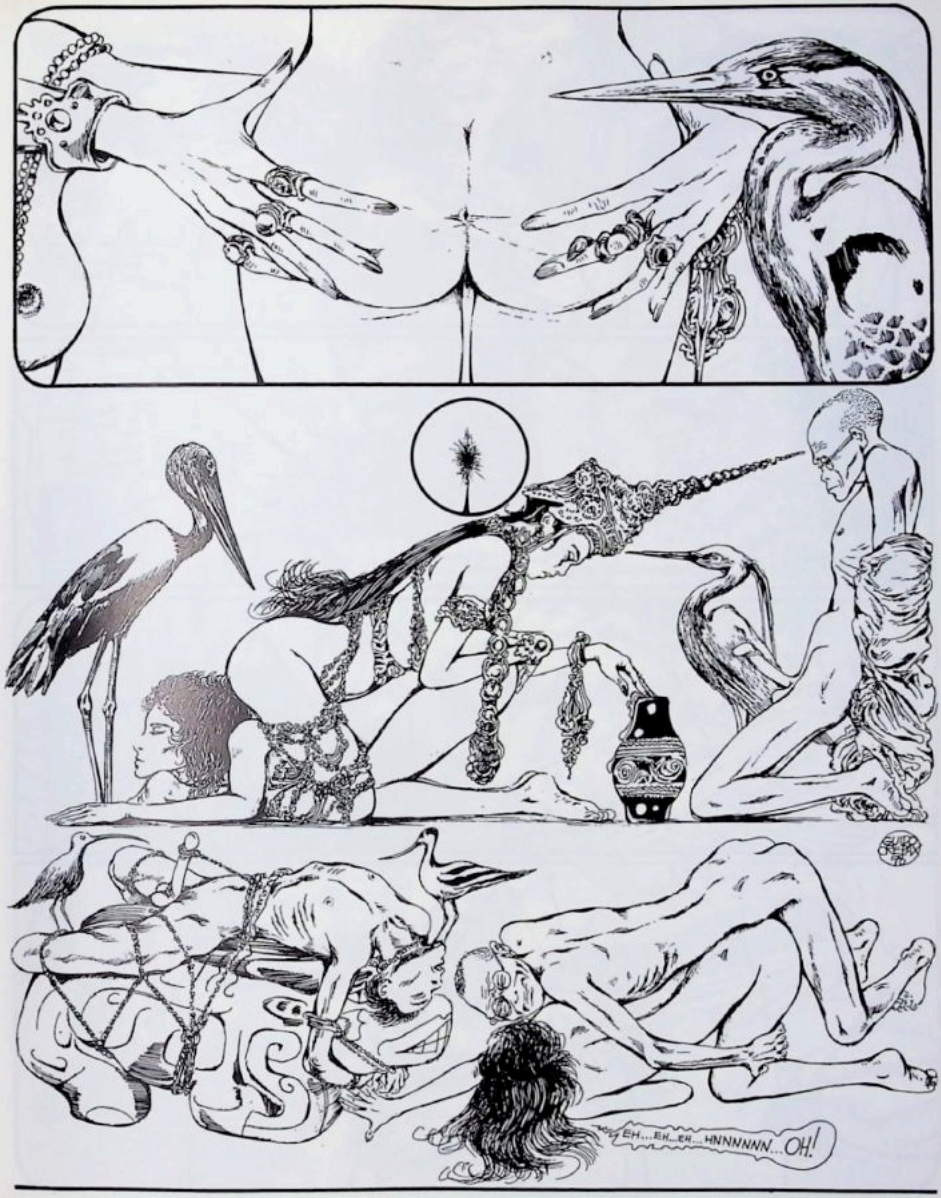

COME. TAKE HER!


YOU MUSTN'T GIVE ALL TO THE SAME PERSON!
BUT YOU... WHAT DO YOU WANT? WHICH PART OF ME DO YOU DESIRE?
OH!
TO BREAK WITH REAL THINGS IS NOTHING... BUT MEMORIES... THE HEART IS RENT AT THE BREAK OF DREAMS...
HMFHH.....
TO THE DINNER TABLE! DESSERT IS GETTING COLD!
...I DON'T SEE HOW YOUR RATIONED LOVE CAN BE RECONCILED WITH THE PRINCIPLES YOU PREACHED YESTERDAY!

... EVERYTHING IS EXCELLENT ! BUT I CONFESS THAT FOOD ISN'T VERY IMPORTANT TO ME ...
IF CUISINE DOESN'T INTEREST YOU, WHAT DOES THEN ?
PLEASURE !..
AND ISN'T THE MEANS TO ATTAIN IT EVEN MORE IMPORTANT?
NO! I MEAN... I DON'T KNOW...
...WELL... EROTICISM IS... HOW CAN I SAY THIS?. THE CULT OF SENSUAL PLEASURES, FREED FROM ANY MORAL
I LIKE TO TEASE HIM!..
IT'S NOT A CULT! RATHER... THE VICTORY OF REASON OVER MYTH ... IT ISN'T A SENSUAL MOTION ...IT'S A SPIRITUAL EXERCISE !
IT ISN'T THE EXCESS OF PLEASURE... BUT THE PLEASURE OF THE EXCESS!
IT'S NOT A LICENSE, BUT A RULE... AND A MORAL!..
ABSOLUTELY NOT ! IT'S JUST THE OPPOSITE...
THE CULT OF CHASTITY ?

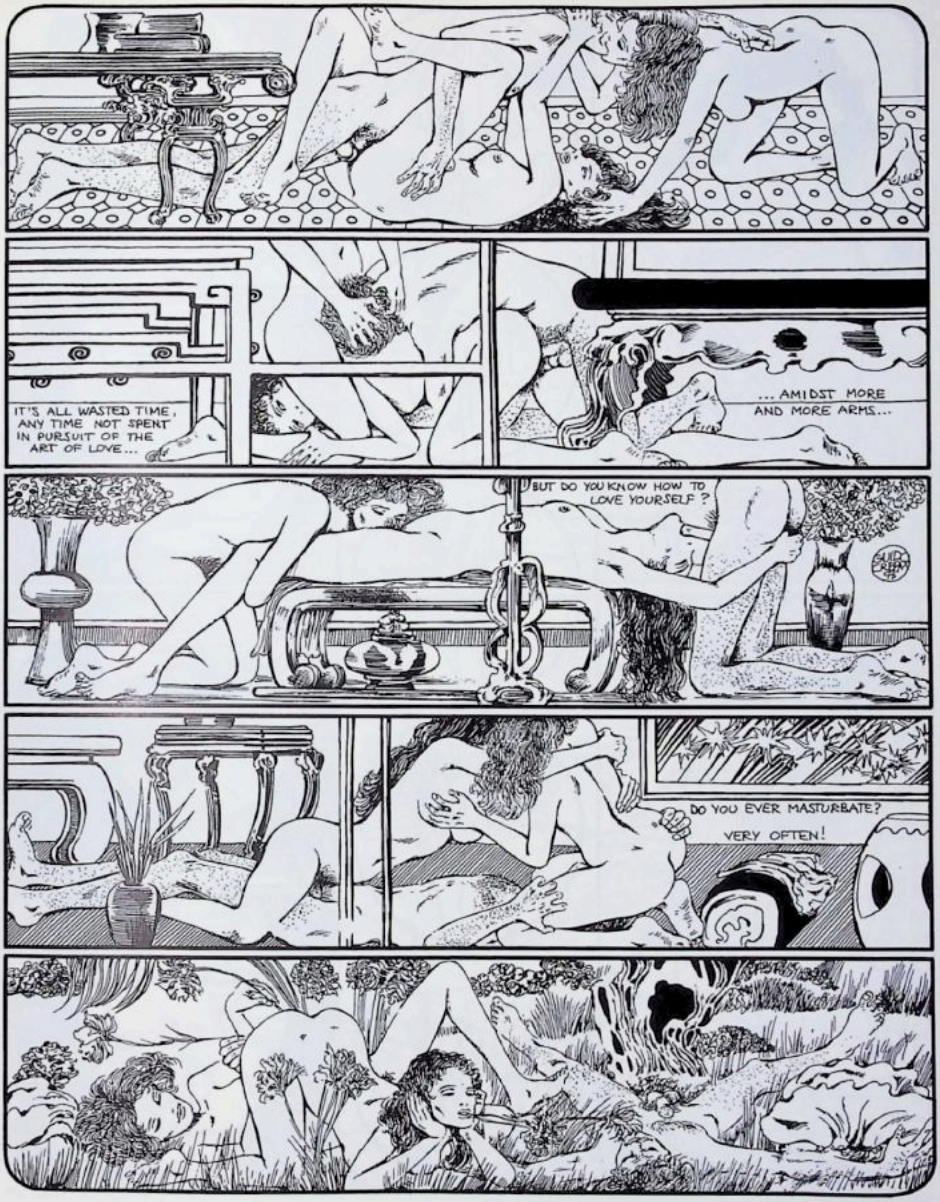

TELL ME... WHAT SHOULD TEMPT ME?
I WISH THE SUPREME VIRTUE WERE THE PASSION FOR BEAUTY...

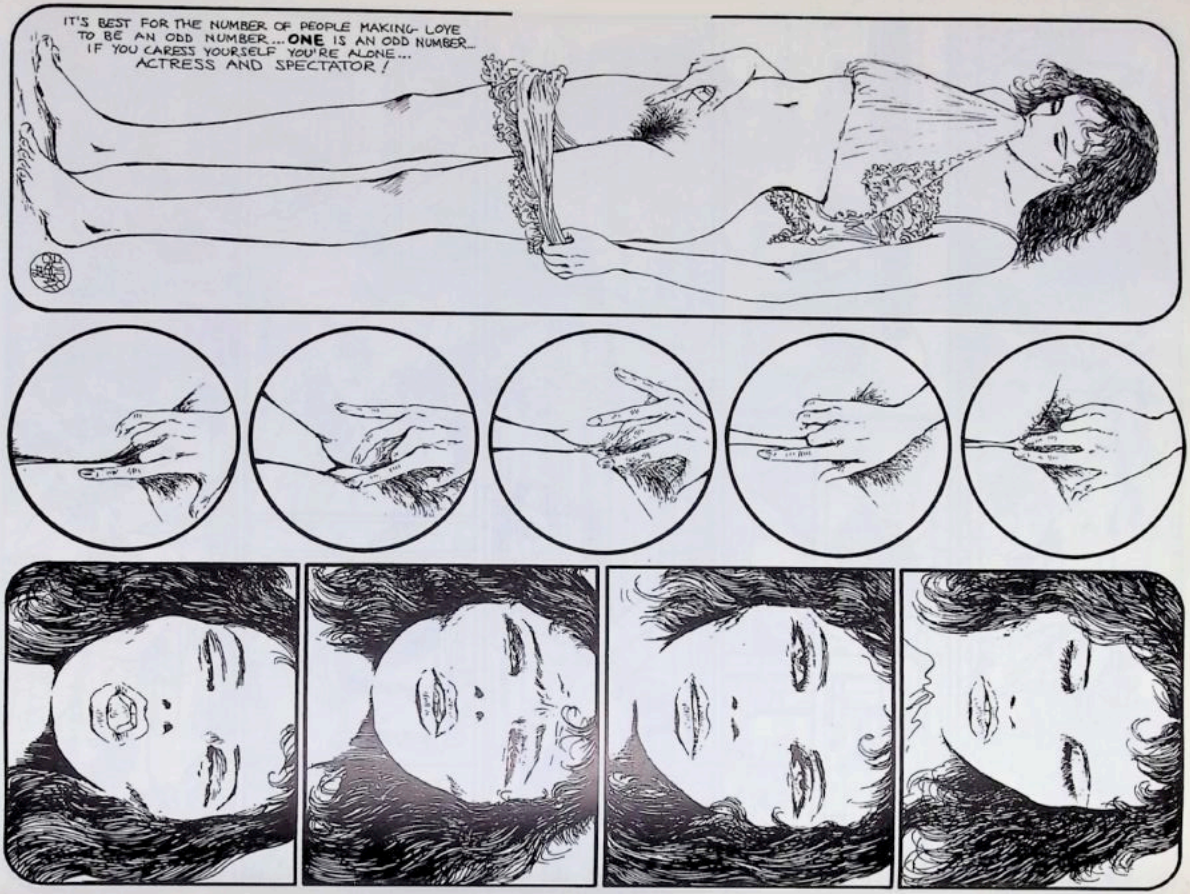

...THEN EROTICISM IS THE OPPOSITE OF MAKING LOVE!
EROTICISM IS THE MOST HUMAN OF HUMAN TALENTS... IT IS THE OPPOSITE OF NATURE!
SO TO YOU THE ONLY LOVE POSSIBLE IS LOVE THAT GOES AGAINST NATURE?
LOVE IS ALWAYS AGAINST NATURE... THE ULTIMATE IN ANTI-NATURE ...A CRIME!

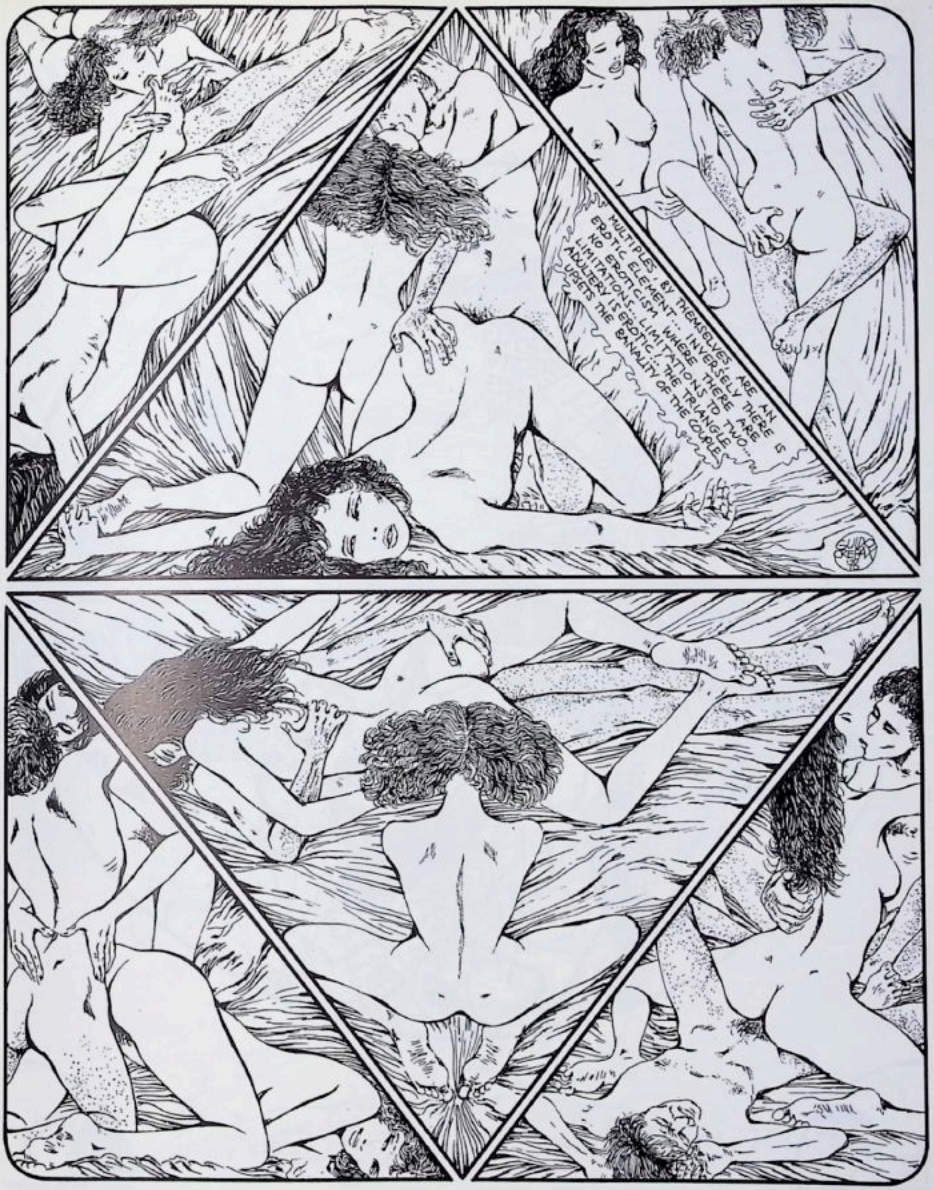

EH...EH...EH...HNNNNNN...OH!

I'M A LESBIAN!...
I LOVE THE MOUTH OF A WOMAN ON MY OWN... THE HANDS OF A WOMAN... INSIDE ME...I LIKE TO LET GO...

... AND YOUR HUSBAND, HAS HE HAD HOMOSEXUAL EXPERIENCES?
OH...NO!..I MEAN...I DON'T THINK SO...
BUT IF HE KNEW... IF HE SAW... WHAT WOULD YOU TELL HIM?
NOTHING!.. I WOULDN'T SAY ANYTHING...

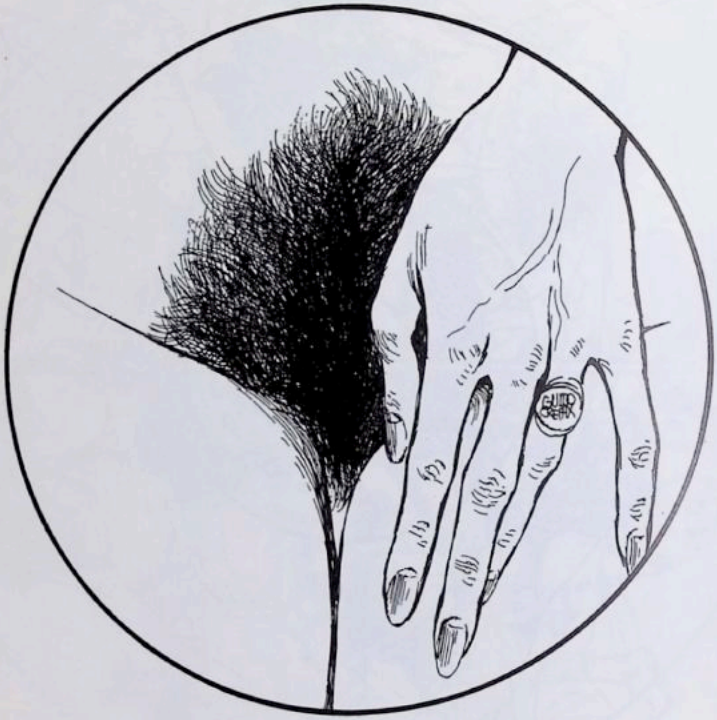

IT'S ALL WASTED TIME, ANY TIME NOT SPENT IN PURSUIT OF THE ART OF LOVE...
... AMIDST MORE AND MORE ARMS...
BUT DO YOU KNOW HOW TO LOVE YOURSELF ?
DO YOU EVER MASTURBATE?
VERY OFTEN!


IT'S BEST FOR THE NUMBER OF PEOPLE MAKING LOVE TO BE AN ODD NUMBER... ONE IS AN ODD NUMBER... IF YOU CARESS YOURSELF YOU'RE ALONE... ACTRESS AND SPECTATOR!

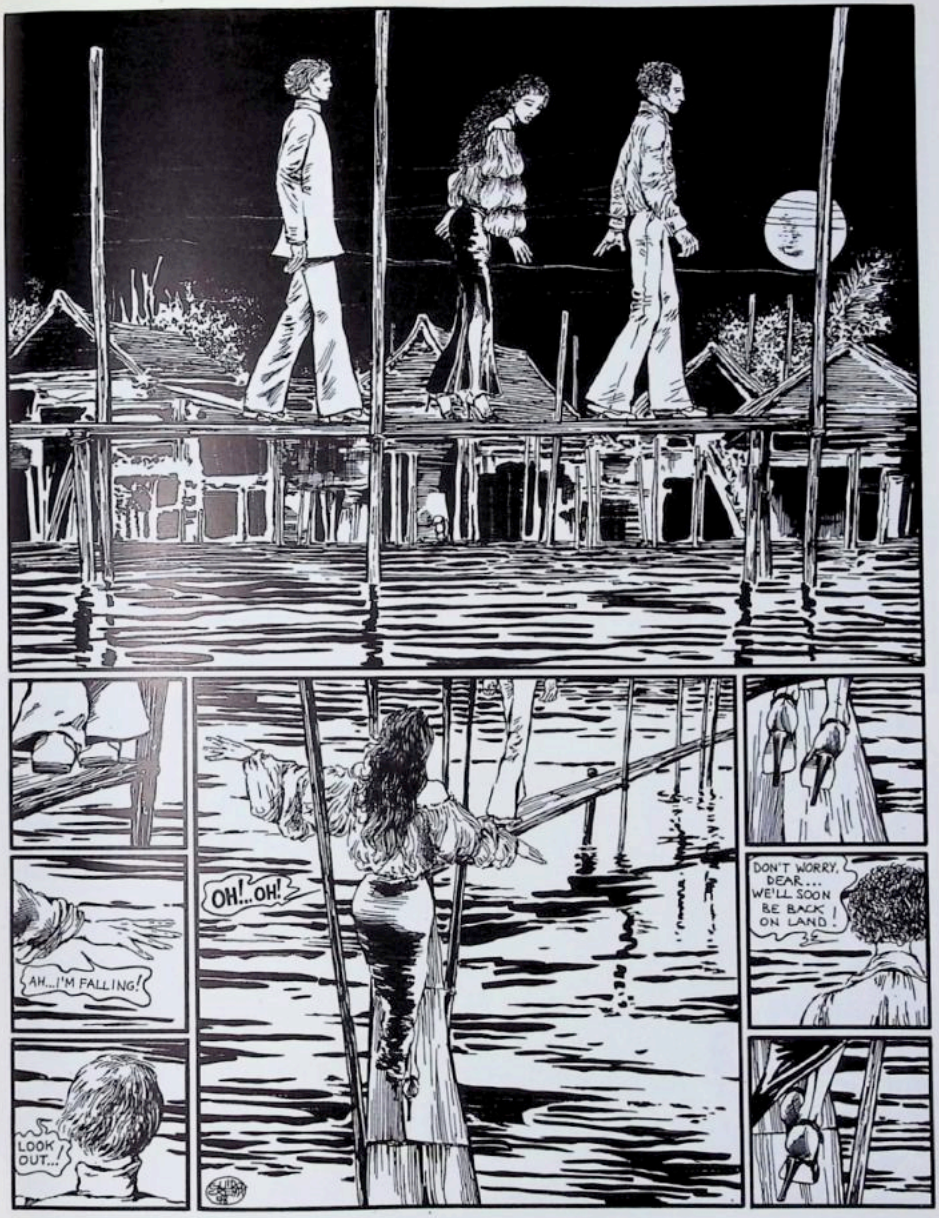

"MULTIPLES," BY THEMSELVES, ARE AN EROTIC ELEMENT. INVERSELY THERE IS NO EROTICISM WHERE THERE ARE LIMITATIONS. LIMITATIONS TO TWO. THE TRIANGLE ADULTERY IS EROTIC BECAUSE IT UNDERMINES THE BANALITY OF THE COUPLE.

WOULD YOU LIKE TO MAKE LOVE WITH TWO MEN AT THE SAME TIME?
...OR TO BE TAKEN AT ONCE BY THREE OBEDIENT, ATTENTIVE SLAVES?
BUT I'M NOT THAT INSATIABLE!...AND HOW COULD I RESIST SO MUCH PLEASURE...

AND IF EROTICISM NEEDS THE EXTRAORDINARY, THE NEW, THEN YOUR INNOVATIONS ARE A THREAT... SOME DAY ALL THE VARIATIONS WILL HAVE BEEN PLAYED OUT!
YOUR FEARS ARE VAIN, MY FRIEND, SINCE EROTICISM IS NOT INHERITED... IT'S A PERSONAL ADVENTURE!
AT THIS POINT YOU ARE SEEING THE SECOND LAW OF EROTICA... THE NEED FOR ASYMMETRY!
AND WHAT WAS THE FIRST LAW?
THE LAW OF ODDITY!

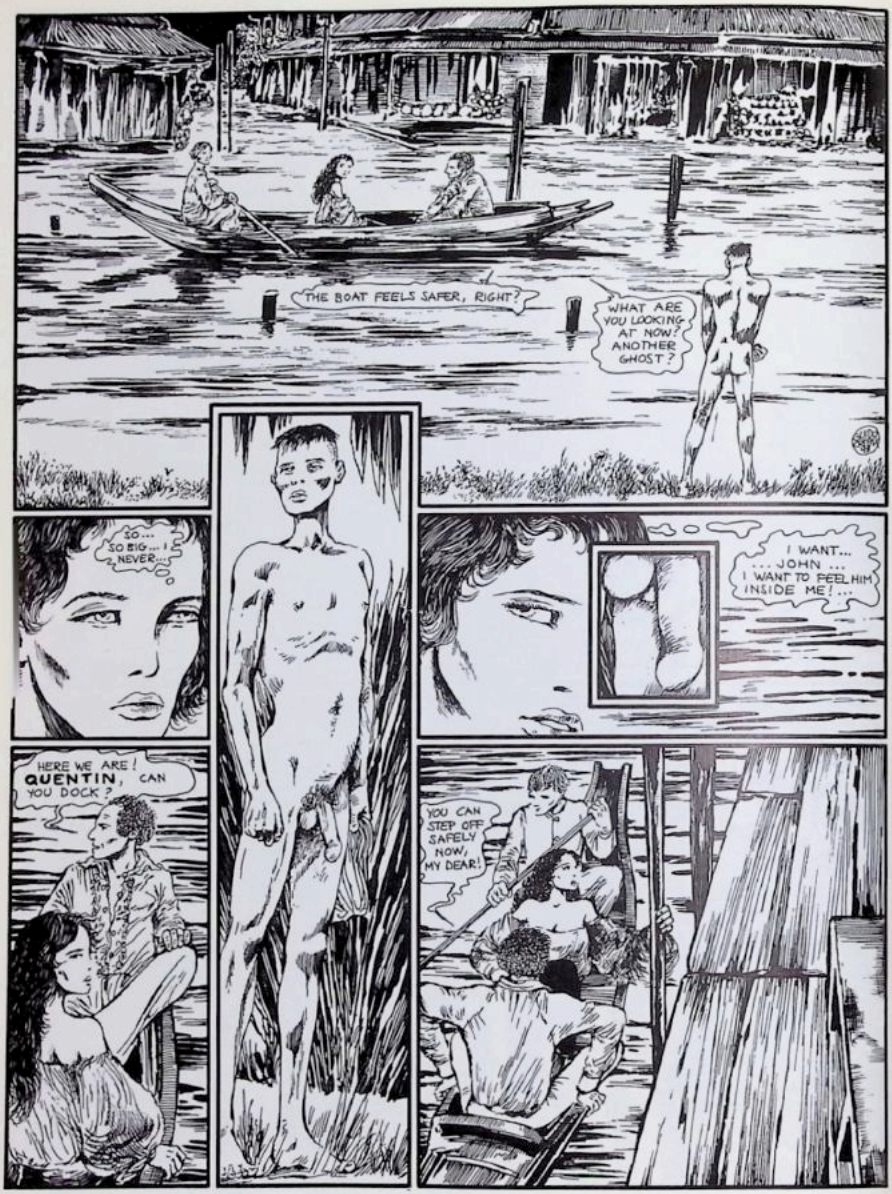


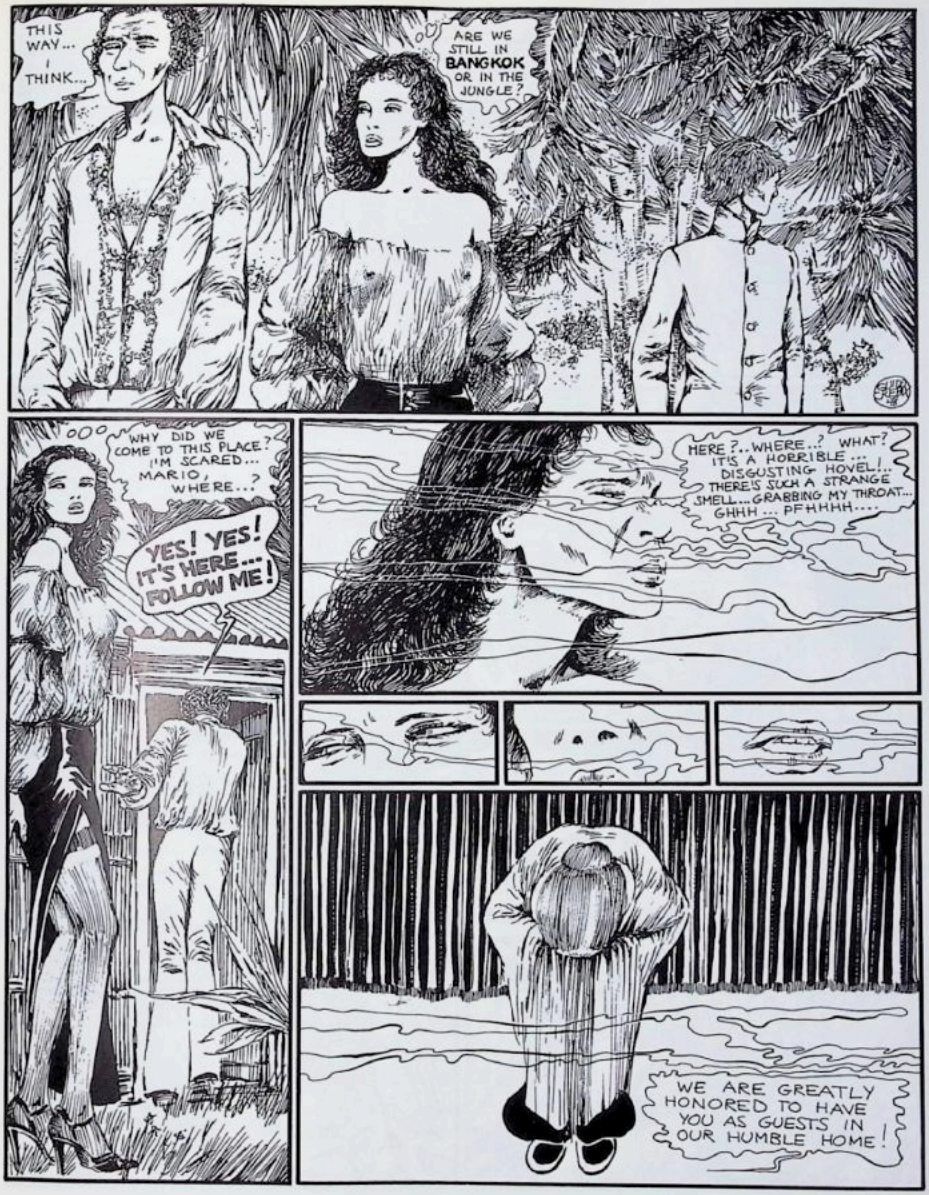
Sam-Lo

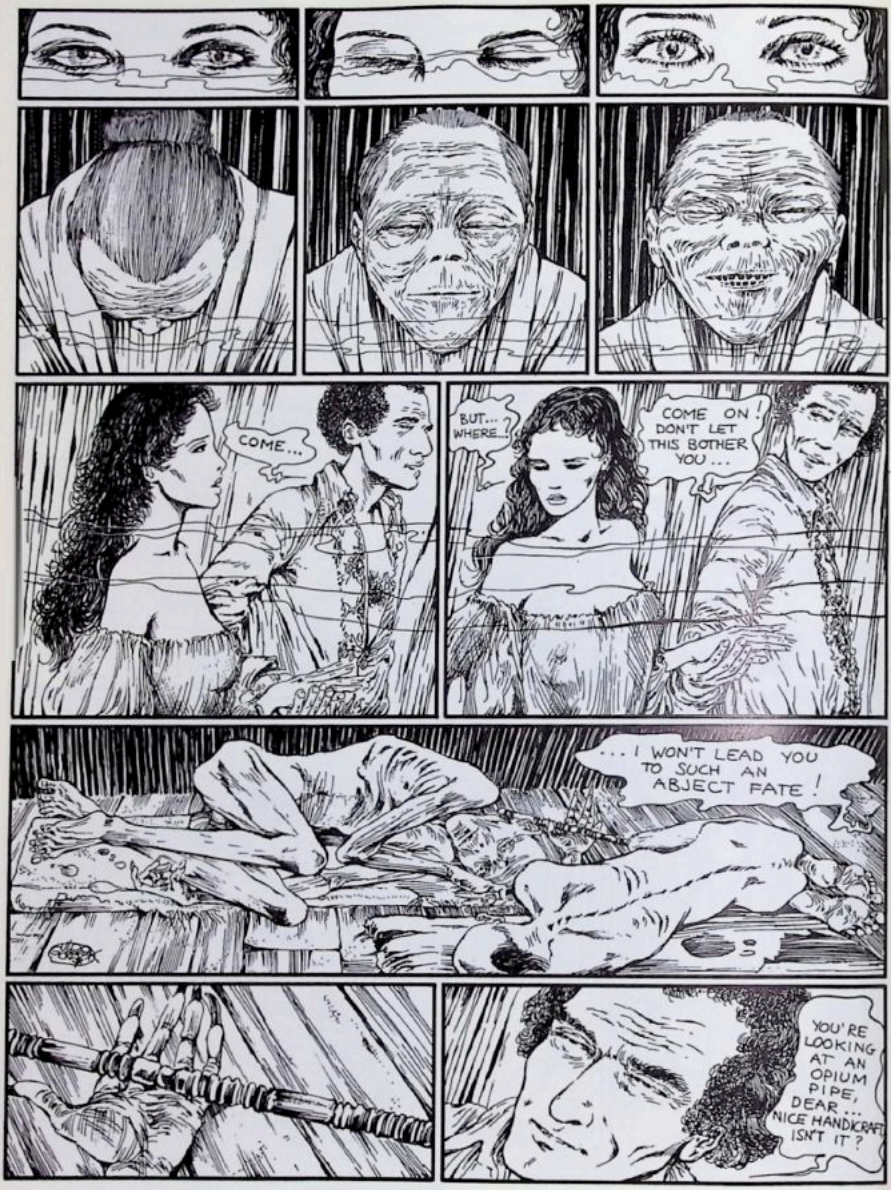

AH...I'M FALLING!
LOOK OUT...
OH!..OH!
DON'T WORRY, DEAR... WE'LL SOON BE BACK ON LAND!

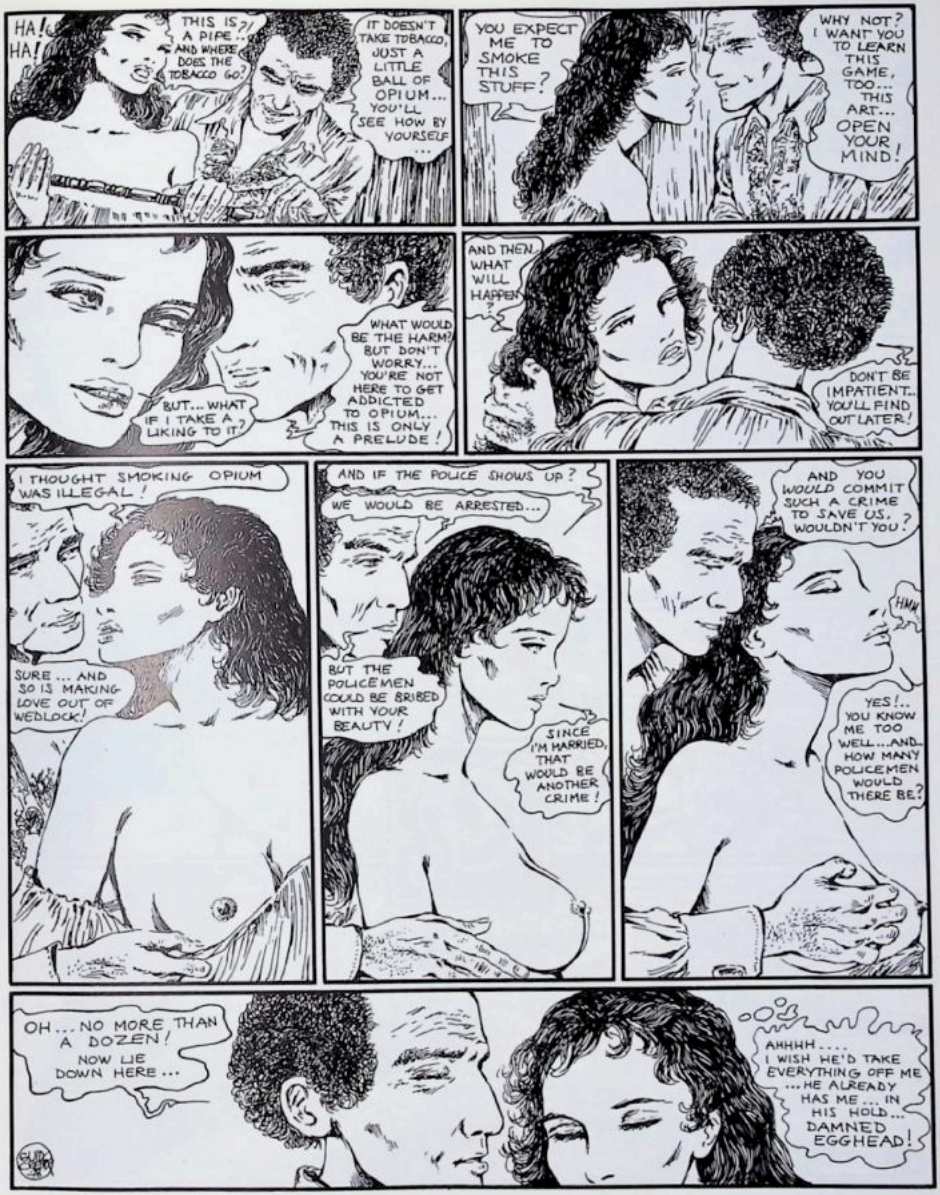
OH!
MY GOD!! WHAT IS THAT..?!
DON'T BE AFRAID! IT'S KING KONG, BUT IT'S FAKE...
JUST LIKE THE DAMSEL IN DISTRESS- WE'RE NEAR A STORAGE SITE FOR MOVIE PRODUCTIONS...
COME ON... UP AHEAD YOU CAN MEET CASANOVA... OR THE LAST WOMAN, IF YOU PREFER...

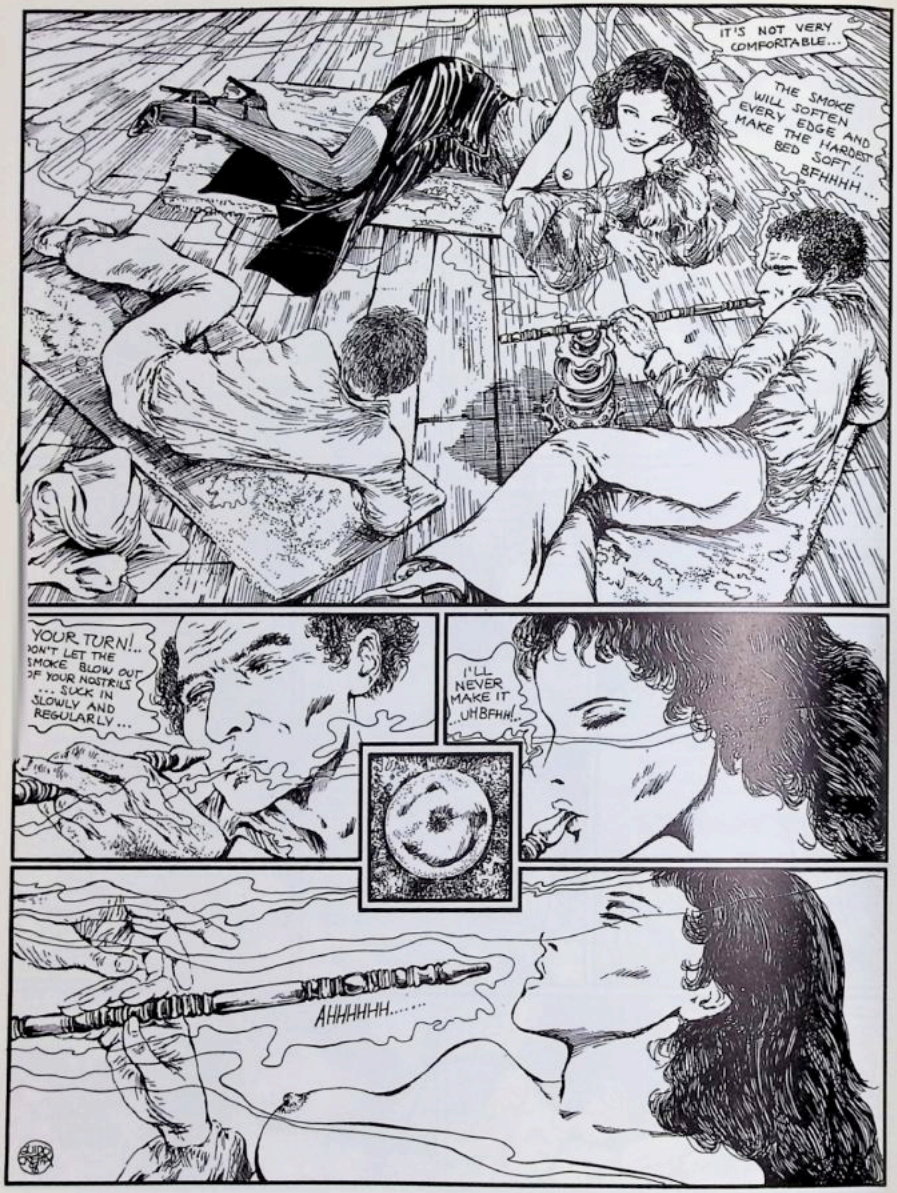
WOULD YOU LIKE TO TAKE HER PLACE ?
ISN'T HE A BIT TOO LARGE ?
WHAT IF HE WAS YOUR SIZE ? ALIVE, OF COURSE...
WELL... IT WOULD BE EXCITING !
YHYHOIHH!!!...
OHH! AAAHHHHH.....

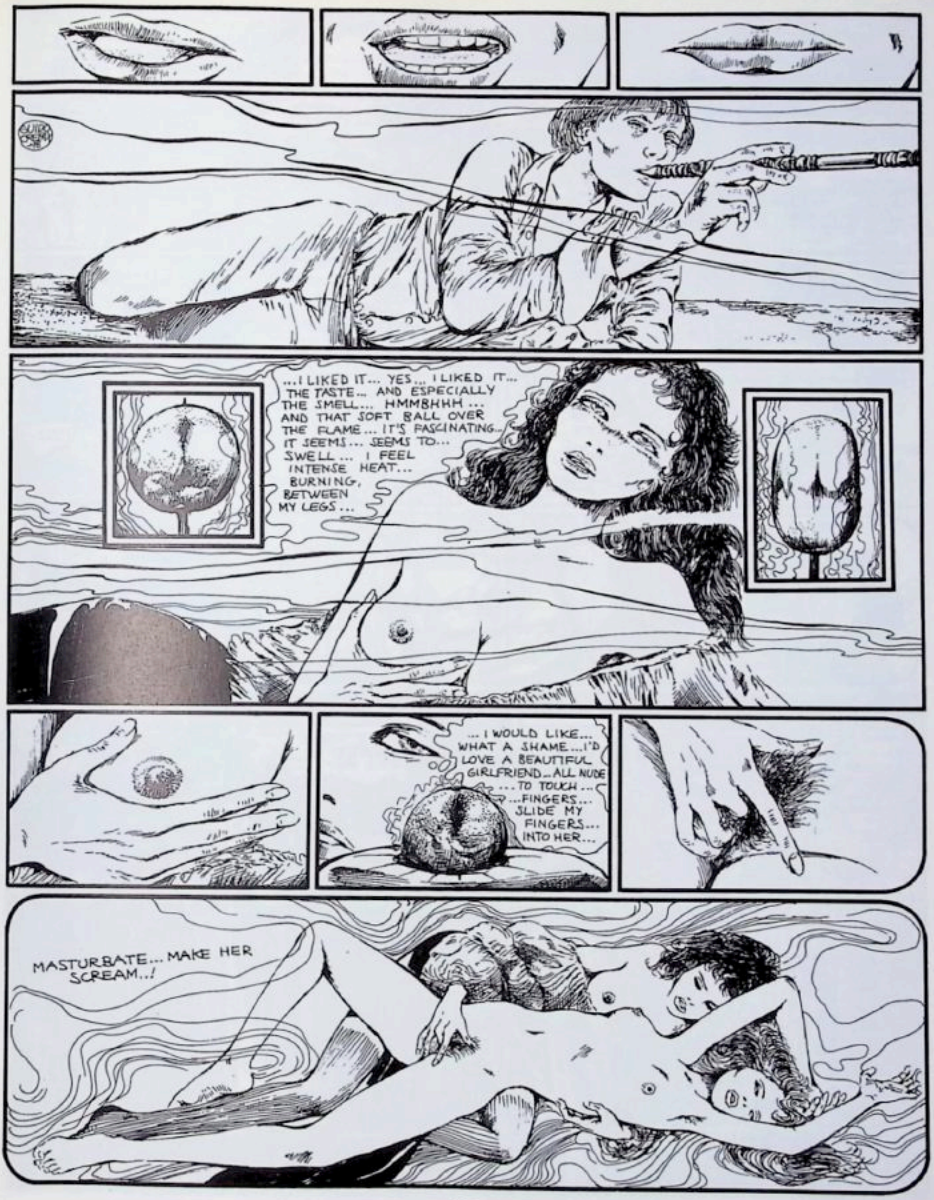

THE BOAT FEELS SAFER, RIGHT?
WHAT ARE YOU LOOKING AT NOW? ANOTHER GHOST?
SO... SO BIG... I NEVER...
I WANT... ...JOHN... I WANT TO FEEL HIM INSIDE ME!...
HERE WE ARE! QUENTIN, CAN YOU DOCK?
YOU CAN STEP OFF SAFELY NOW, MY DEAR!


THIS WAY... I THINK...
ARE WE STILL IN BANGKOK OR IN THE JUNGLE?
WHY DID WE COME TO THIS PLACE? I'M SCARED... MARIO, WHERE...?
YES! YES! IT'S HERE... FOLLOW ME!
HERE?..WHERE..? WHAT? IT'S A HORRIBLE... DISGUSTING HOVEL!... THERE'S SUCH A STRANGE SMELL... GRABBING MY THROAT... GHHH.... PFHHHH....
WE ARE GREATLY HONORED TO HAVE YOU AS GUESTS IN OUR HUMBLE HOME!


COME...
BUT... WHERE...?
COME ON! DON'T LET THIS BOTHER YOU...
...I WON'T LEAD YOU TO SUCH AN ABJECT FATE!
YOU'RE LOOKING AT AN OPIUM PIPE, DEAR... NICE HANDICRAFT, ISN'T IT?

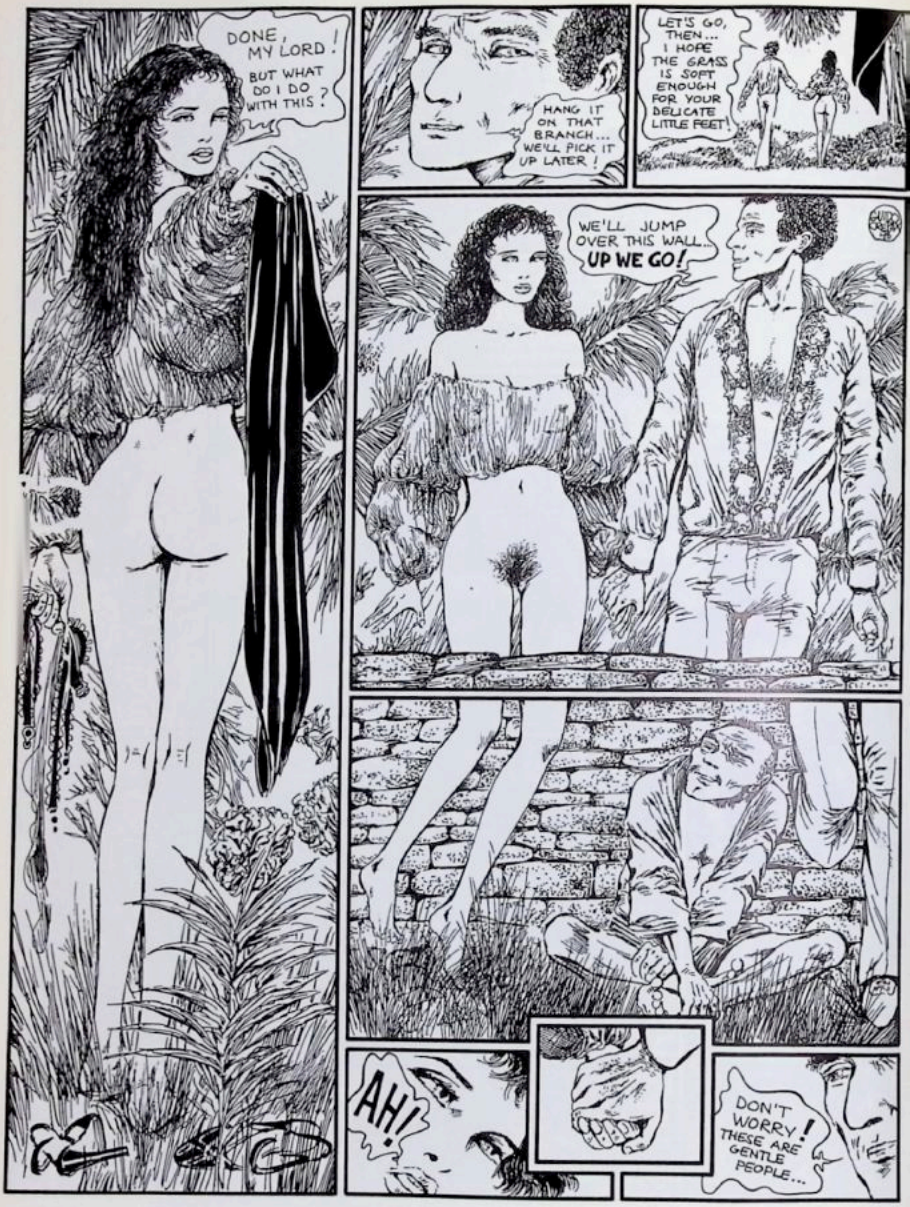

HA! HA!
THIS IS A PIPE.. AND WHERE DOES THE TOBACCO GO?
IT DOESN'T TAKE TOBACCO, JUST A LITTLE BALL OF OPIUM... YOU'LL SEE HOW BY YOURSELF ...
YOU EXPECT ME TO SMOKE THIS STUFF?
WHY NOT? I WANT YOU TO LEARN THIS GAME, TOO... THIS ART... OPEN YOUR MIND!
BUT... WHAT IF I TAKE A LIKING TO IT?
WHAT WOULD BE THE HARM? BUT DON'T WORRY... YOU'RE NOT HERE TO GET ADDICTED TO OPIUM... THIS IS ONLY A PRELUDE!
AND THEN WHAT WILL HAPPEN?
DON'T BE IMPATIENT... YOU'LL FIND OUT LATER!
I THOUGHT SMOKING OPIUM WAS ILLEGAL!
SURE... AND SO IS MAKING LOVE OUT OF WEDLOCK!
AND IF THE POLICE SHOWS UP?
WE WOULD BE ARRESTED...
BUT THE POLICEMEN COULD BE BRIBED WITH YOUR BEAUTY!
SINCE I'M MARRIED, THAT WOULD BE ANOTHER CRIME!
AND YOU WOULD COMMIT SUCH A CRIME TO SAVE US, ? WOULDN'T YOU?
HMM
YES!.. YOU KNOW ME TOO WELL... AND HOW MANY POLICEMEN WOULD THERE BE?
OH... NO MORE THAN A DOZEN!
NOW LIE DOWN HERE ...
AHHHH.... I WISH HE'D TAKE EVERYTHING OFF ME ... HE ALREADY HAS ME ... IN HIS HOLD... DAMNED EGGHEAD!

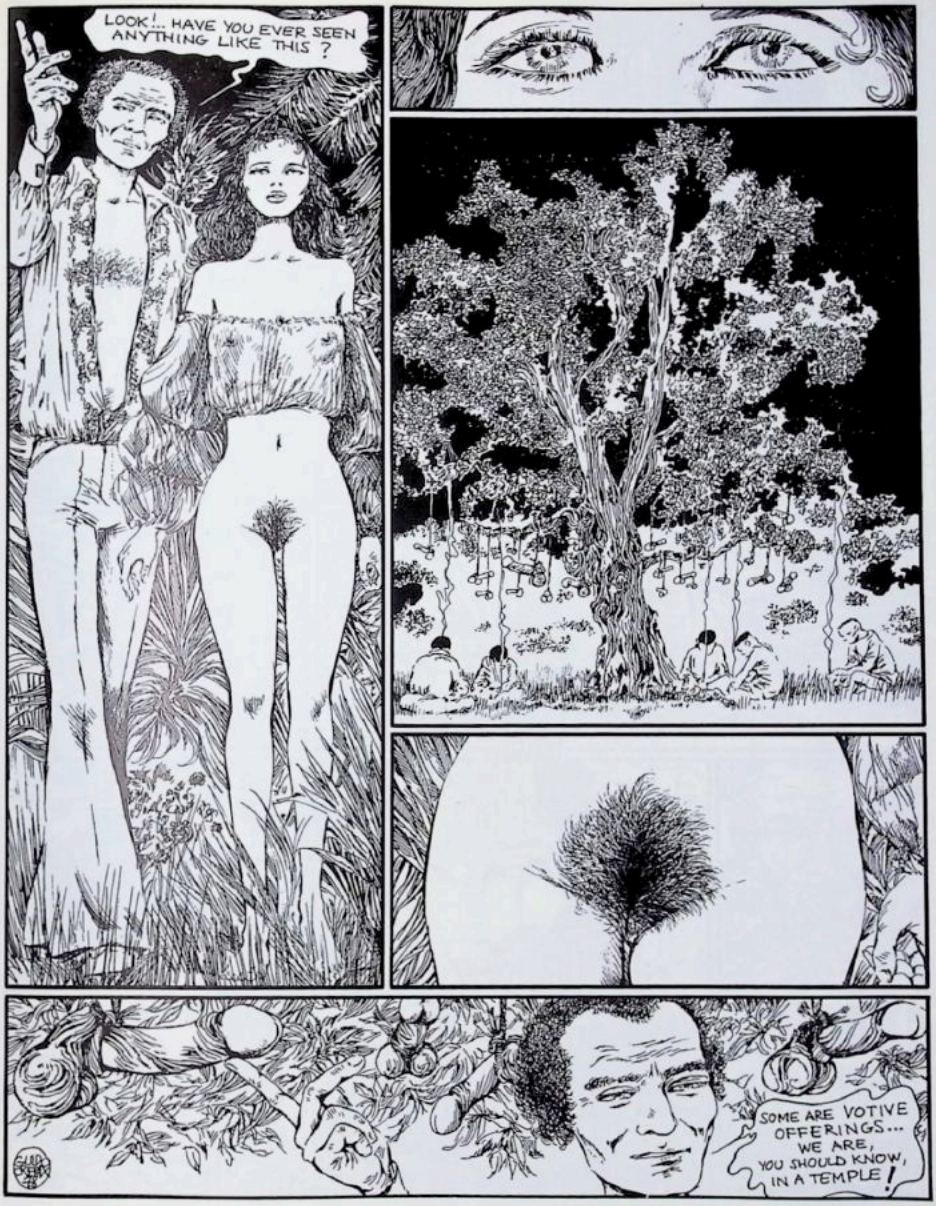

IT'S NOT VERY COMFORTABLE...
THE SMOKE WILL SOFTEN EVERY EDGE AND MAKE THE HARDEST BED SOFT... BFHHHH...
YOUR TURN!.. DON'T LET THE SMOKE BLOW OUT OF YOUR NOSTRILS ... SUCK IN SLOWLY AND REGULARLY...
I'LL NEVER MAKE IT ..UHBFHH..
AHHHHH.....


...I LIKED IT... YES... I LIKED IT... THE TASTE... AND ESPECIALLY THE SMELL... HMMMHHH... AND THAT SOFT BALL OVER THE FLAME... IT'S FASCINATING... IT SEEMS... SEEMS TO... SWELL... I FEEL INTENSE HEAT... BURNING, BETWEEN MY LEGS...
...I WOULD LIKE... WHAT A SHAME... I'D LOVE A BEAUTIFUL GIRLFRIEND... ALL NUDE ...TO TOUCH... ...FINGERS... SLIDE MY FINGERS... INTO HER...
MASTURBATE... MAKE HER SCREAM..!

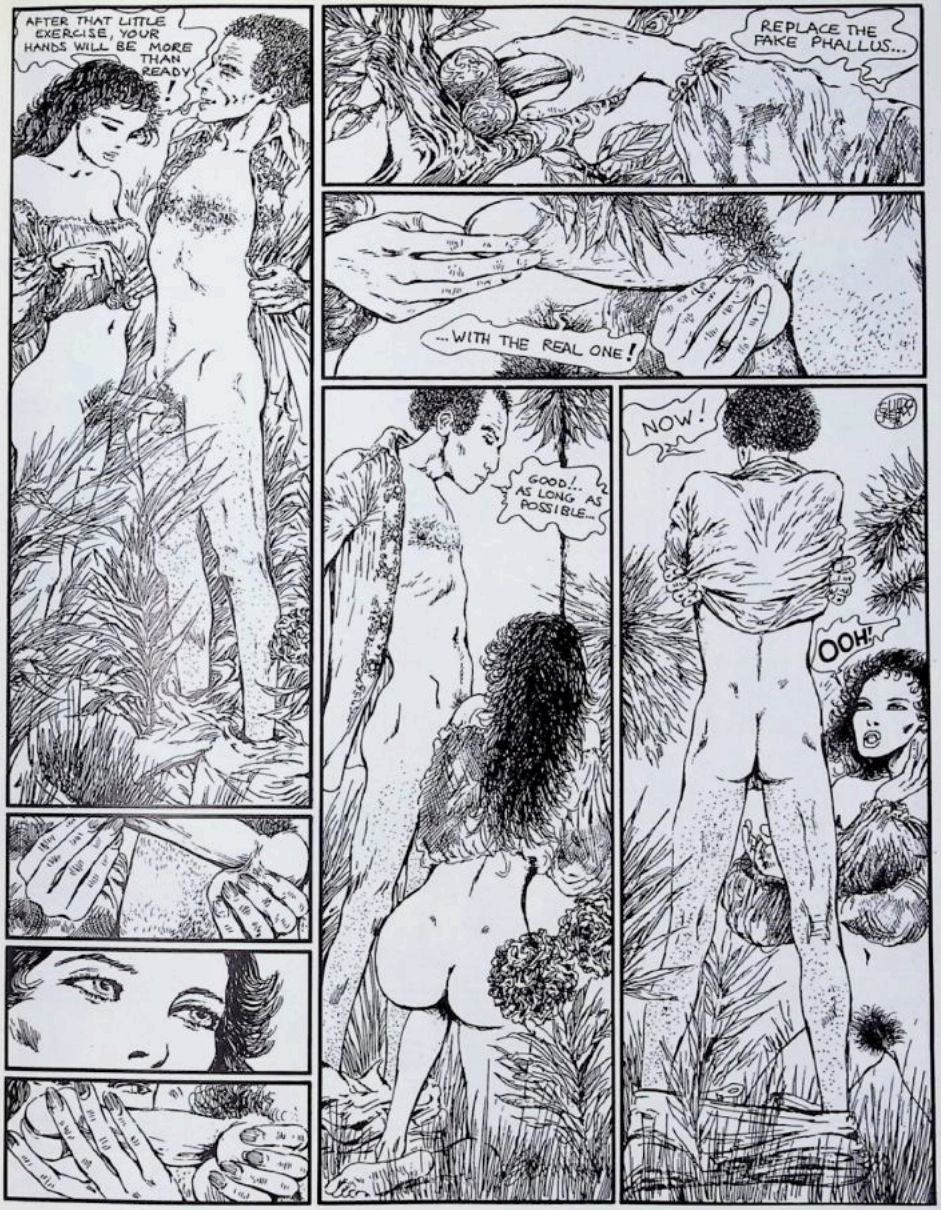
AHHHH.....MFH!
I'M GETTING TURNED ON...IT'S NOT THE OPIUM...IT'S THIS SMELL... GOING TO MY HEAD... I WANT TO TRY IT AGAIN ... ...
I WOULDN'T WANT YOUR STOMACH TO BE UPSET, EMMANUELLE! REMEMBER THAT WE ARE HERE FOR THE PLEASURES OF THE FLESH... NOT THE SPIRIT!
ARE THE BOYS COMING OVER OR NOT?
I'M TIRED OF THIS PIPE DREAMING...
HM... SO MY BARE BREASTS DIDN'T MOVE HIM... BUT... WHEN HE TOUCHED MY LEGS AND SLIPPED OFF MY PANTIES HE SEEMED LESS NONCHALANT... MAYBE...
... MAYBE HE WAS EXPECTING A TRANSEXUAL!
YIKES!
DON'T TAKE IT PERSONALLY ... WE'LL LEAVE QUENTIN TO HIS LITTLE WHIMS...
NOW YOU GET TO BE AN ACROBAT AGAIN!

CAN THIS BE...? WE'RE STILL IN THE CITY?
CERTAINLY! BUT YOU WON'T FIND MANY FOREIGNERS IN THIS AREA...
WATCH OUT! YOU'LL RIP YOUR STOCKINGS!
OH!
OUCH!.. THOSE HIGH HEELS AREN'T THE BEST FOR YOUR LITTLE ANKLES!
THERE...THAT'S BETTER ... AND WHY NOT TAKE YOUR SKIRT OFF, AS WELL?
ALL RIGHT ... I'LL OBEY ONCE AGAIN.
YOU'LL BE MORE COMFORTABLE AND LOOK BETTER, NO?
HE STILL HAS MY UNDERWEAR IN HIS POCKET. SHOULD I ASK FOR IT? HE'S DOING IT ON PURPOSE!


DONE, MY LORD!
BUT WHAT DO I DO WITH THIS?
HANG IT ON THAT BRANCH... WE'LL PICK IT UP LATER!
LET'S GO, THEN... I HOPE THE GRASS IS SOFT ENOUGH FOR YOUR DELICATE LITTLE FEET!
WE'LL JUMP OVER THIS WALL... UP WE GO!
AH!
DON'T WORRY! THESE ARE GENTLE PEOPLE...

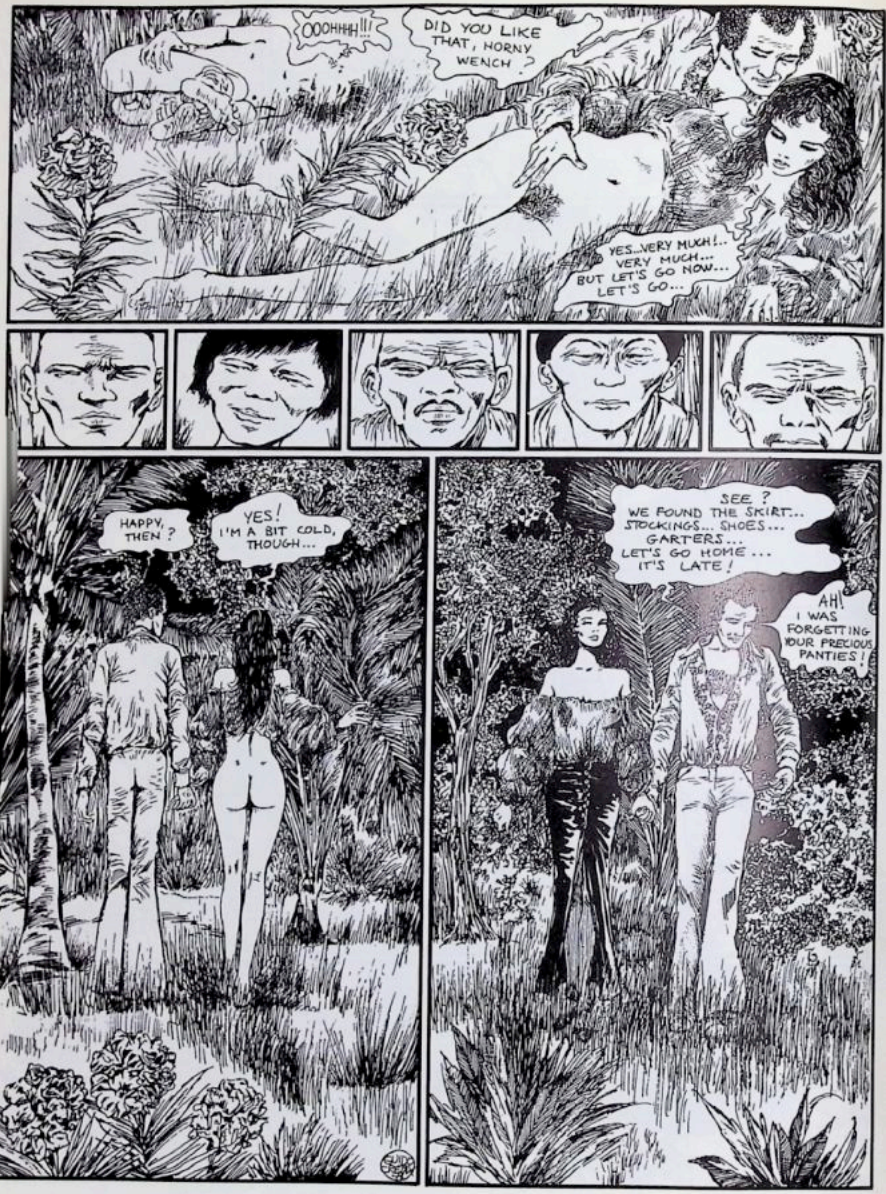

LOOK!... HAVE YOU EVER SEEN ANYTHING LIKE THIS ?
SOME ARE VOTIVE OFFERINGS... WE ARE, YOU SHOULD KNOW, IN A TEMPLE!

A TEMPLE ? IF A PRIEST SAW ME LIKE THIS...!
IT WOULD SEEM APPROPRIATE... IN THE SANCTUARY OF PRIAPUS ... THE PHALLUS!
YOU SEE... SIZE IS PROPORTIONATE TO THE WEALTH OF THE DONOR
I HOPE I WON'T BE IMPIOUS IF... TAKE THIS! IT'S THE RIGHT SIZE, NO?
TAKE IT!
BUT... WHAT FOR?
WE HAVE A WONDERFUL AUDIENCE!.. WHAT SHALL WE DO? WHAT SORT OF MALICE WILL YOUR SWEET HANDS SUGGEST?
HM... HE'D BETTER NOT EXPECT ME TO PUT IT IN...
I WILL TREAT IT AS AN IDOL ... SHOULD I WORSHIP IT ?
EXCELLENT! BUT NOW IT'S TIME TO SUBSTITUTE FANTASY WITH REALITY...


AFTER THAT LITTLE EXERCISE, YOUR HANDS WILL BE MORE THAN READY!
REPLACE THE FAKE PHALLUS...
...WITH THE REAL ONE!
GOOD!.. AS LONG AS POSSIBLE...
NOW!
OOH!

...YO! WERE DELICIOUS... AHHH... YES!
BUT YOU WANT MORE, DON'T YOU!.. PICK ONE OF THOSE YOUTHS DOWN THERE... AREN'T THEY ADORABLE?
SUCK AND DRINK HIM!
...AND WHY SWALLOW THIS LITTLE PUNY THING...?
ACTUALLY I DON'T LIKE THIS BOY MUCH! HE SEEMS... ARROGANT...

I'LL DO IT TO PLEASE MARIO... BUT I...
HMM... IT'S GOOD, THOUGH...
HMM... HMM...
OHMMM
SO GOOD!
OHH...
HMMMBH!...
...HOHH
... ALL THOSE MEN ARE WATCHING ME ...
...HMM... WHO CARES?
...HM... WHO CARES?
...
...AHHH! AAHAHH!...


OOOHHHH!!!...
DID YOU LIKE THAT, HORNY WENCH ?
YES...VERY MUCH!.. VERY MUCH... BUT LET'S GO NOW... LET'S GO...
HAPPY, THEN ?
YES! I'M A BIT COLD, THOUGH...
SEE ? WE FOUND THE SKIRT... STOCKINGS... SHOES... GARTERS... LET'S GO HOME ... IT'S LATE!
AH! I WAS FORGETTING YOUR PRECIOUS PANTIES!

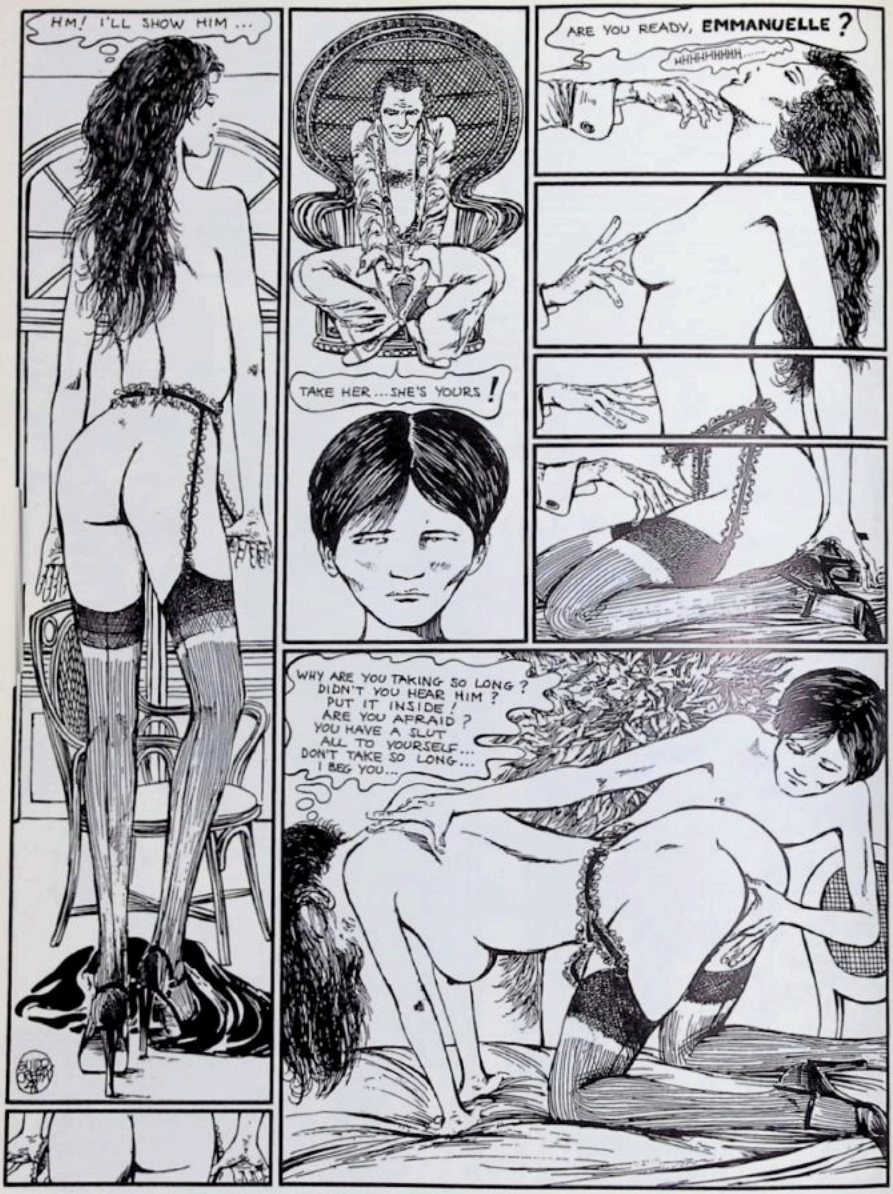
WE WERE LUCKY TO FIND A SAM-LO! IT'S A RARITY THESE DAYS...
ISN'T IT KIND OF LIKE A RICKSHAW?
THAT'S RIGHT... SAM-LO MEANS THREE WHEELS... A RICKSHAW WITH THREE WHEELS...THE DRIVER IS ALSO CALLED SAM-LO!
GRSHVVVV.....
IT'S FUN!
HA! HA!
HM.... A BIT TIGHT... BUT...
HA!.. HA!
HA!.. HA!..
HA HA! AHH!.. HA! IHHH... IIH! HA! HA! HA!
HA! HA! ...SPEED ISN'T QUITE BREATHTAKING... HA! HA!.. BUT IT'S GREAT, ISN'T IT? HA! HA!
... WHAT IF... I GRABBED HIM..? JUST LIKE THAT... SUDDENLY ... I'M SURE HE WOULDN'T EXPECT IT!..
HE WANTED TO TEACH ME ABOUT INDECENCY?
ZIIIP!
... WELL... I'LL SHOW HIM THAT I'M A GOOD PUPIL...
...I'LL GET HIM HARDER THAN A WHALEBONE!..

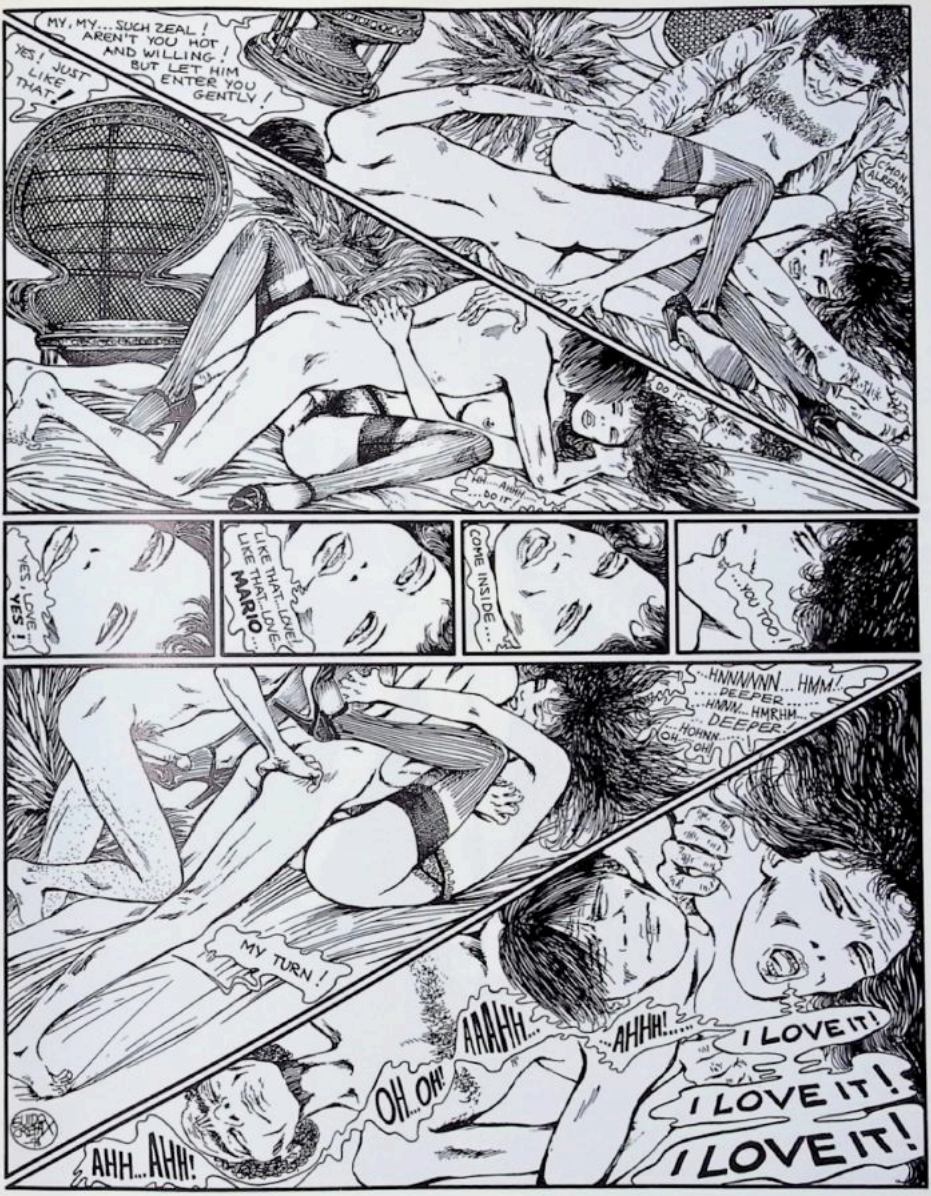
FANTASTIC!! I'M SO PROUD OF YOU!
PEOPLE SAY THAT MEN PREFER CONQUEST... AGGRESSION... AND THAT WOMEN LIKE TO SUBMIT TO IT... NONSENSE!.. IF ANYTHING THERE'S THE PLEASURE OF THE UNPREDICTABLE...
FOR EXAMPLE... HAVE YOU EVER FANTASIZED ABOUT A STRANGER?
...
LET'S SAY, AN ACQUAINTANCE OF YOUR HUSBAND'S ... YOU'RE ALL DRESSED UP, ABOUT TO GO OUT... INSTEAD... YOU DECIDE TO GO BEYOND EVERY LIMIT OF PROVOCATION!
... ...
...OF COURSE IT SHOULD BE ALL COMPLETELY SPUR OF THE MOMENT... YOU'D BE LIKE A CAT IN HEAT!
... AND YOU'D GIVE YOURSELF AS SHAMELESSLY AS POSSIBLE ... WOULDN'T YOU LIKE THAT?

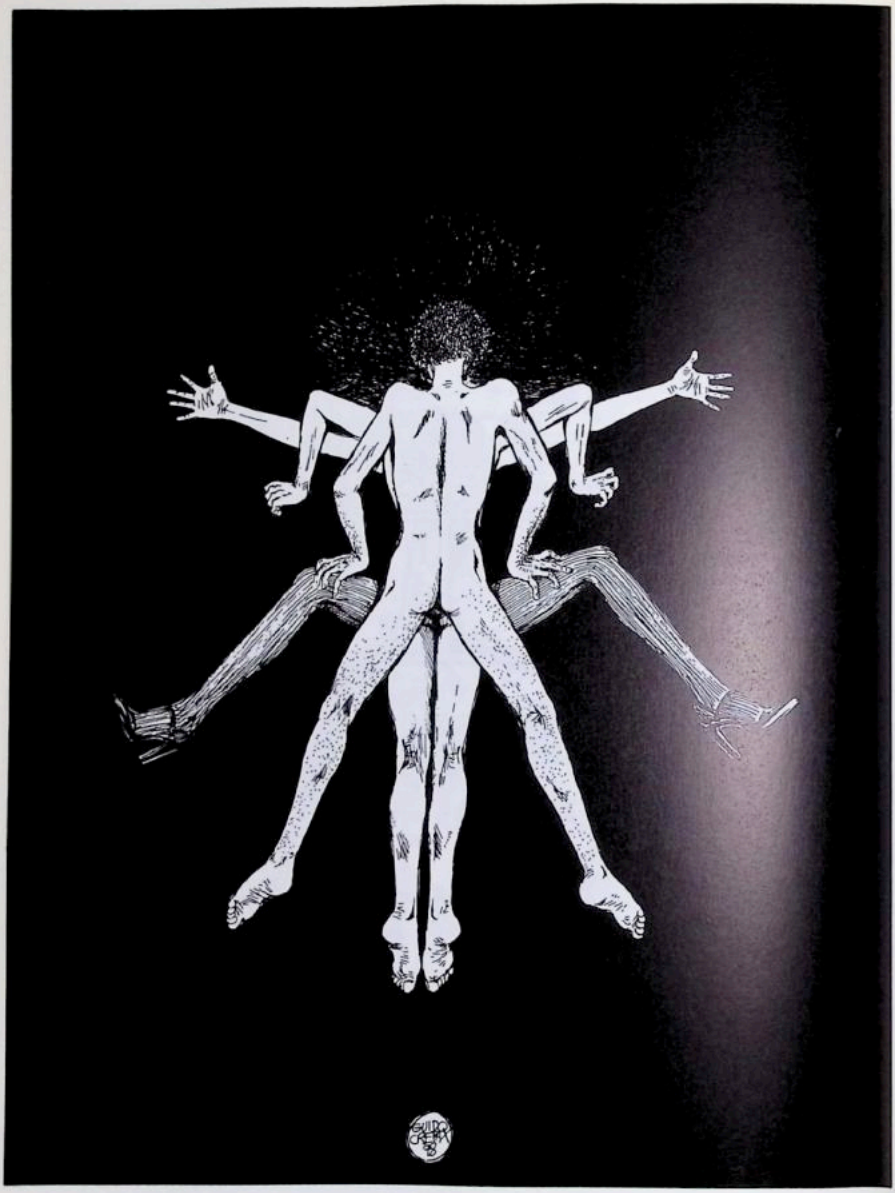
THERE!..HE'S STRAIGHT AS...AS A CUE STICK!
I'M IN COMMAND OF THIS RIDICULOUS THING!..
I CAN DO WHAT I WANT WITH IT!
LGHL...
...HGL...
...I MAKE IT HARD...
...I MAKE IT SPURT... AND GET IT SOFT AGAIN...
...I MAKE IT...
WE HAVE A WITNESS!
WHAT ARE YOU LOOKING AT? LOOK...YES, LOOK AT HOW GOOD I AM!
YOU SEE HOW A HIGH-SOCIETY LADY BEHAVES?
WOULD YOU LIKE TO COME INSIDE MY ASS?..
COME AND GET IT!
HA! AH! NO, MY DEAR, ENOUGH... YOUR GAME IS GETTING TOO DANGEROUS!
BESIDES, WE'VE ARRIVED!
UHMB...HHUHUHMB...
STOP... SAM-LO!
OOHM!..

AAAHHH! IT'S SO HOT! I'M ALL SWEATY...
HERE WE ARE... COME, DEAR!
THIS IS FOR THE RIDE... OKAY?
THANK YOU, SIR!
WE'RE SO CRAZY!
... WE'RE NOT DONE YET!
I JUST HAD A WONDERFUL IDEA...
WILL YOU EXCUSE ME FOR A SECOND?
HEY... HOLD ON!
LISTEN... WHAT DO YOU SAY...?
IT'S A DEAL, THEN!
I FOUND MY HERO!

PEPPER-MINT ON THE ROCKS!
...OOOF...SOMEONE ELSE IS INVOLVED THIS TIME TOO? I THOUGHT... ... WHY WON'T HE JUST TAKE ME?.. WHY ALL THESE INTRICACIES?... ... DOES HE LIKE TO TORMENT ME... ...OR NOT LIKE ME AT ALL...? HERE... I'LL SPREAD MY LEGS... I'M TIRED OF HIS BRIGHT IDEAS... IF ONLY HE WERE A BIT MORE NORMAL!
NOW I'LL COME INSIDE YOU...
...THROUGH...
...THIS PRETTY LITTLE SHEPHERD...
AND I MEAN THAT LITERALLY!
DO WHATEVER YOU WANT WITH ME!


HM! I'LL SHOW HIM ...
TAKE HER ... SHE'S YOURS !
ARE YOU READY, EMMANUELLE ?
MMMMMMMM.....
WHY ARE YOU TAKING SO LONG ?
DIDN'T YOU HEAR HIM ?
PUT IT INSIDE !
ARE YOU AFRAID ?
YOU HAVE A SLUT
ALL TO YOURSELF ...
DON'T TAKE SO LONG ...
I BEG YOU...


MY, MY... SUCH ZEAL! AREN'T YOU HOT AND WILLING! BUT LET HIM ENTER YOU GENTLY!
YES! JUST LIKE THAT!
MOAN
DO IT...
HA... AHHH... DO IT!
YES, LOVE, YES!!
LIKE THAT... LOVE! LIKE THAT... LOVE! MARIO...
COME INSIDE...
...YOU TOO!
...HNNNNNN... HMM!
PEEPER...
...HNNN... HMRHM...
DEEPER...
OH... OH!
HOHNN...
MY TURN!
AHH... AHH!
OH... OH!
AAAHH...
...AHHH!...
I LOVE IT!
I LOVE IT!
I LOVE IT!



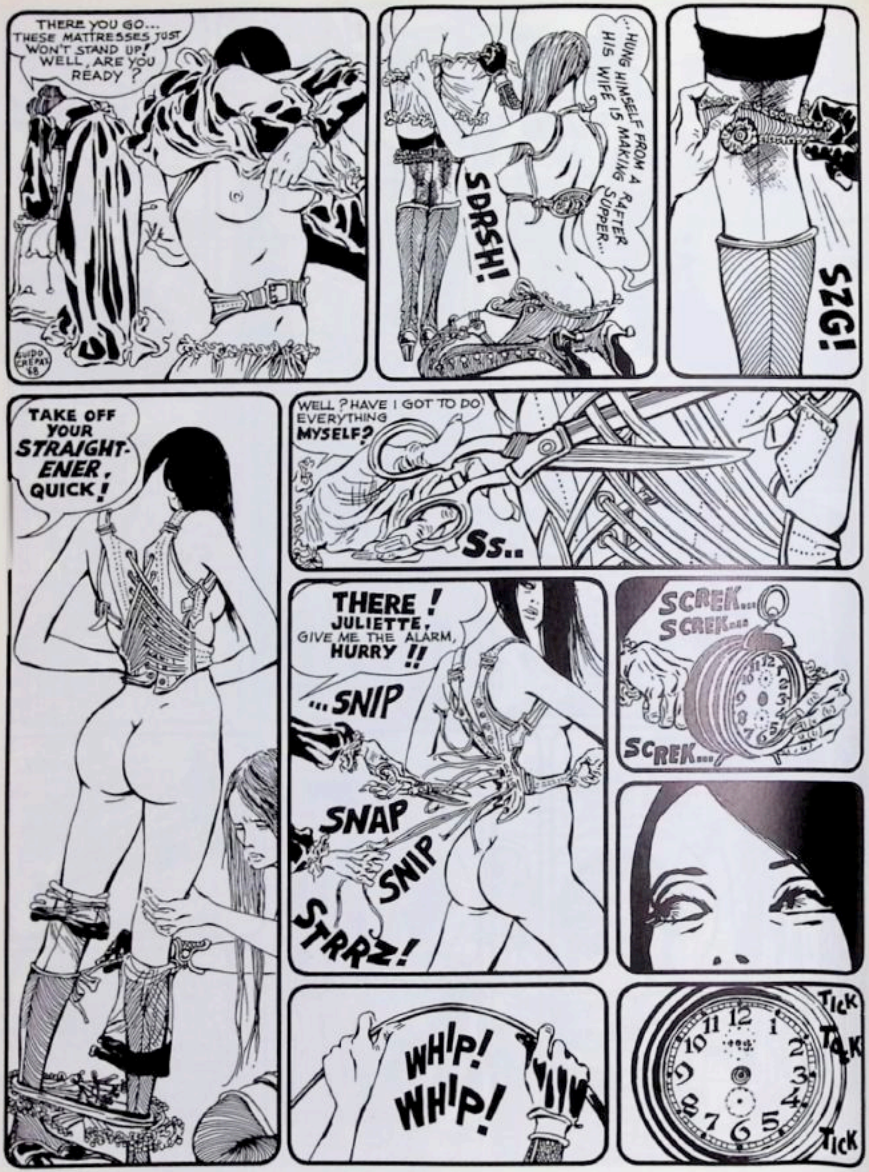
Bianca
A Story of Excess

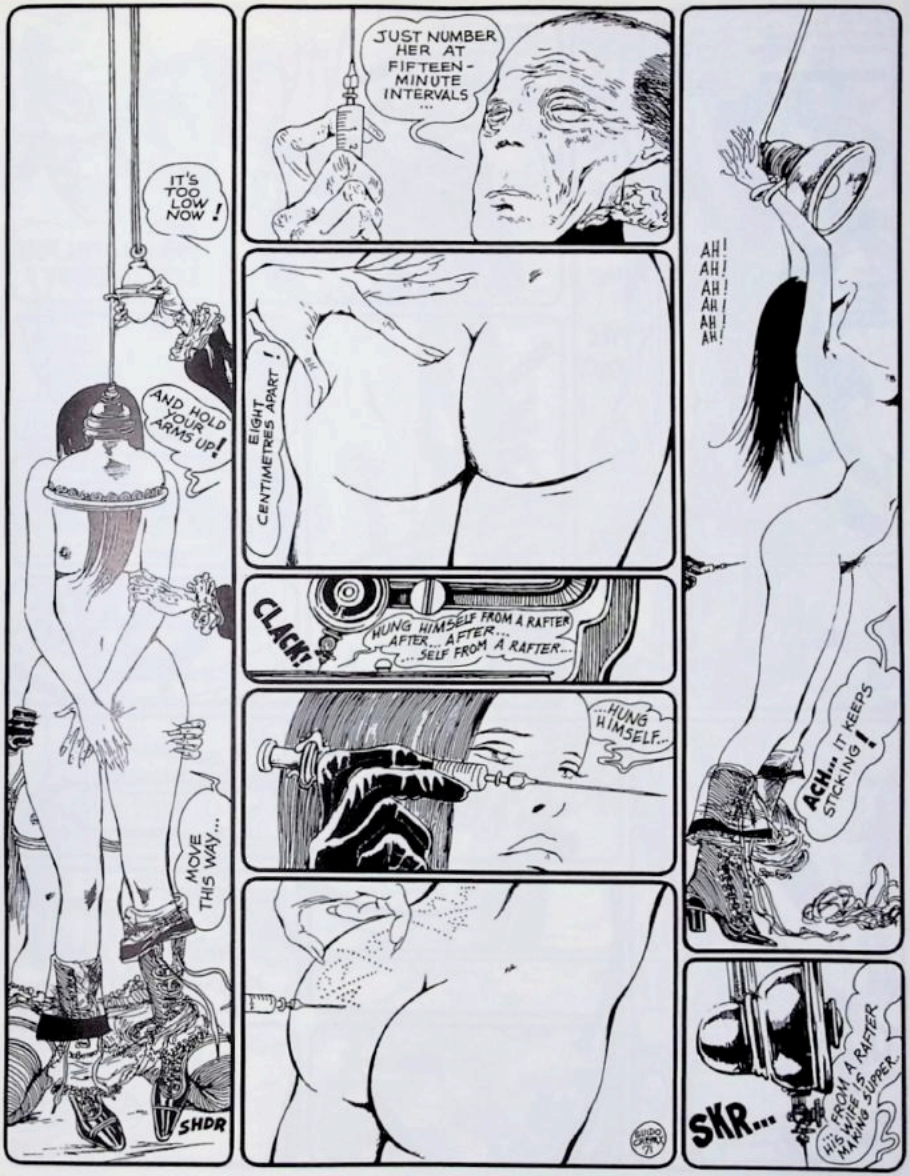
The Madhouse

BIANCA-WHITE QUEEN CHECK-MATE IN 12 MOVES...
SNKLATCH!
WHIP
WHIP...
AH!
LA MAISON POLLET
EH... EH... EH!...
CLENG CLENG CLENG
THUN!
TRRR...
TRRR...

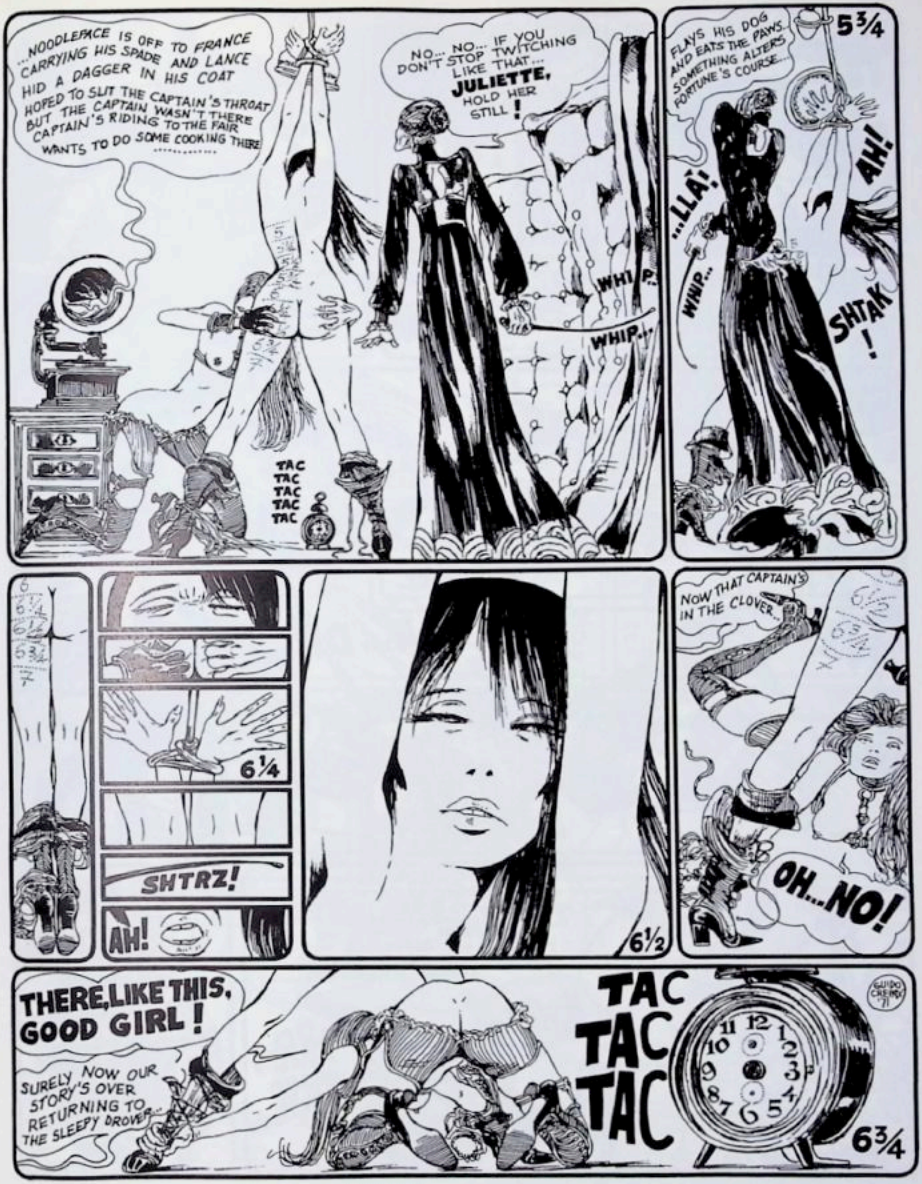
BIANCA!
MA PETITE BLANCHE...
PST...PST... IN THE CAGE... HEE...HEE...IMPERCEPTIBLE ...PST... STOPPED HER... HEE! HEE!
IT WAS YOU!
NO... NO! IT'S NOT TRUE!
AHEM... HIGHLY CONFIDENTIAL AND RELIABLE SOURCES LEAD ME TO BELIEVE OTHERWISE....
GIRLS' BOARDIN
...UNE BEAUTÉ DE QUINZE ANS ENFANTINE... ...YOU WON'T BE ANGRY IF I'M FORCED TO TAKE THE APPROPRIATE DISCIPLINARY MEASURES... HHM ?

I WAS SURE OF IT, ANGE DIVIN! ... HMM... JULIETTE, WOULD YOU CALL MADEMOISELLE SQUE-LETTE?
AT ONCE, SIR!
GUIDO CREPAX '68
NO! WHY?
MY DEAR, YOU KNOW THE RULES OF THE INSTITUTE, DON'T YOU?
... I'LL SEE TO IT IMMEDIATELY! 135 MINUTES?
OF COURSE... BE VERY GENTLE WITH THE LITTLE LADY ...HMM... UN FRONT DE ROSE... ...UNE VERTU DE TELLE BEAUTÉ DIGNE... HMM... UN COL DE NEIGE... UNE GORGE DE LAIT!
OH!..OH!..
CREAK!
CREAK!
... PLACE A MATTRESS AGAINST THE DOOR ... ABSURD! WHY DO THEY BOTHER WITH THESE FORMALITIES!
... JULIETTE, WIND UP THE GRAMOPHONE!
YOU, BIANCA, DRAW DOWN THE LAMP!
HORSE LEADS DONKEY UP THE HILL UPHILL TO THE RUINED MILL THE MILLER'S HANGING FROM THE SILL ...
LEAVE IT, LEAVE IT, I'LL DO IT ... BIANCA, WHAT ARE YOU WAITING FOR?


THERE YOU GO... THESE MATTRESSES JUST WON'T STAND UP! WELL, ARE YOU READY ?
GUIDO CREPAX 68
SDRSH!
...HUNG HIMSELF FROM A RAFTER HIS WIFE IS MAKING SUPPER...
SZGI
TAKE OFF YOUR STRAIGHT-ENER, QUICK!
WELL ? HAVE I GOT TO DO EVERYTHING MYSELF?
Ss..
THERE ! JULIETTE, GIVE ME THE ALARM, HURRY !!
...SNIP
SNAP
SNIP
STRRZ!
SCREK... SCREK...
SCREK...
WHIP! WHIP!
TICK
TAK
TICK


IT'S TOO LOW NOW!
AND HOLD YOUR ARMS UP!
MOVE THIS WAY...
SHDR
JUST NUMBER HER AT FIFTEEN-MINUTE INTERVALS ...
EIGHT CENTIMETRES APART!
CLACK!
HUNG HIMSELF FROM A RAFTER AFTER... AFTER... ...SELF FROM A RAFTER...
...HUNG HIMSELF...
AH! AH! AH! AH! AH! AH!
ACH... IT KEEPS STICKING!
SKR...
FROM A RAFTER HIS WIFE IS HAVING SUPPER.

HAVEN'T YOU FINISHED? HAVEN'T YOU FINISHED THE NUMBERING YET?!
GUIDO CREPAX '68
TAC
TAC
TAC
TAC
TAC
TAC
YES, NEARLY... SHE KEEPS MOVING!
JULIETTE! MANNERS! THAT KIND OF THING ISN'T DONE HERE
ZRAZ!
HEY... STAND STILL, YOU LITTLE PEST!
SH-TAK!
TAC
TAC
SHEPHERD'S HAD A DRINKING BOUT LOOK OUT SHEEP THE WOLF'S ABOUT!
TAC
TAC
SHLAK
STRK!
7


...NOODLEFACE IS OFF TO FRANCE
CARRYING HIS SPADE AND LANCE
HID A DAGGER IN HIS COAT
HOPED TO SLIT THE CAPTAIN'S THROAT
BUT THE CAPTAIN WASN'T THERE
CAPTAIN'S RIDING TO THE FAIR
WANTS TO DO SOME COOKING THERE
NO... NO... IF YOU DON'T STOP TWITCHING LIKE THAT... JULIETTE, HOLD HER STILL!
WHIP...
WHIP...
TAC
TAC
TAC
TAC
TAC
FLAYS HIS DOG AND EATS THE PAWS SOMETHING ALTERS FORTUNE'S COURSE...
5 3/4
...LLA!
WHIP...
AH!
SHTAK!
6 1/4
SHTRZ!
AH!
6 1/2
NOW THAT CAPTAIN'S IN THE CLOVER...
OH...NO!
THERE, LIKE THIS, GOOD GIRL!
SURELY NOW OUR STORY'S OVER RETURNING TO THE SLEEPY DROVER...
TAC
TAC
TAC
6 3/4
GUIDO CREPAX '71

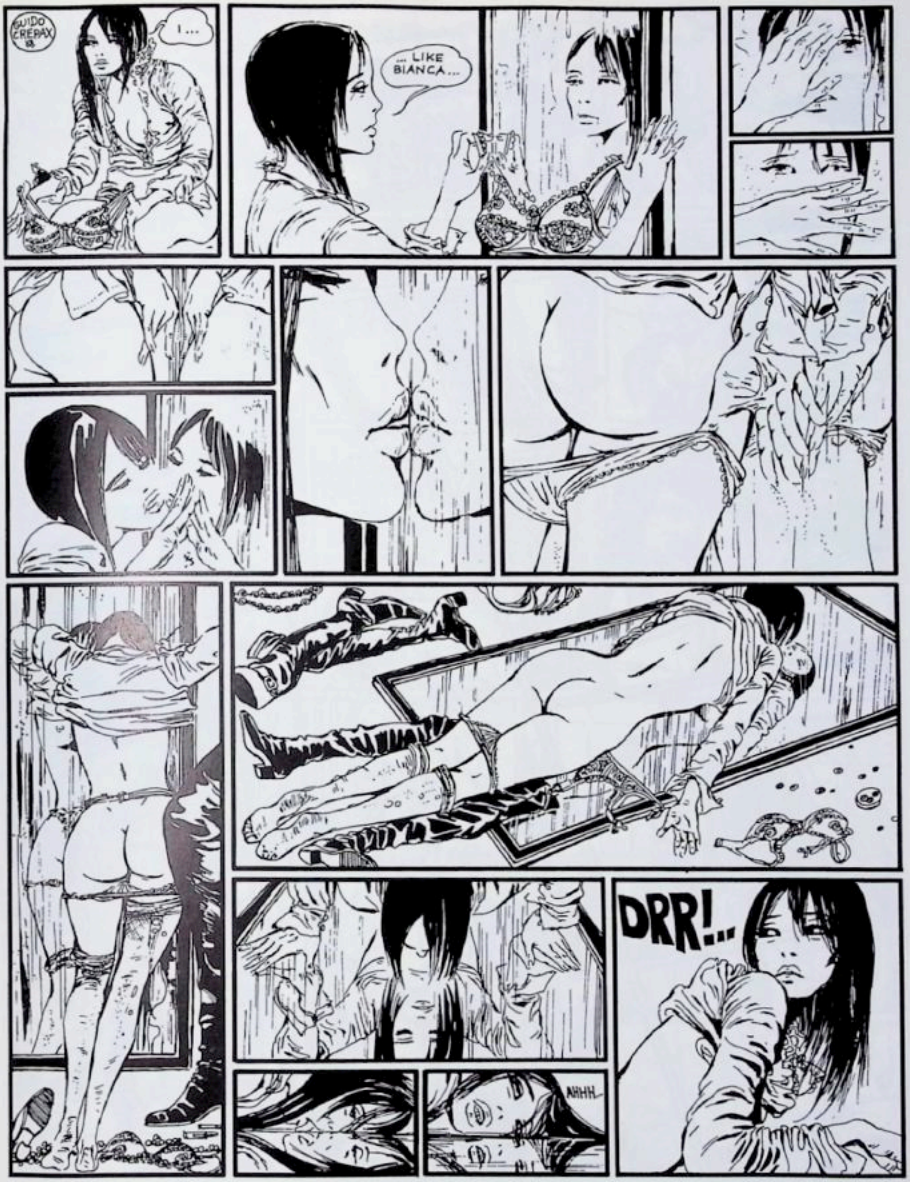
SDRNG!
SHEPHERD'S HAD A DRINKING BOUT LOOK OUT SHEEP THE WOLF'S ABOUT!
ENOUGH! LET ME GO...
CRASH!
... WILL YOU LET ME GO !... YOU CAN'T KEEP ME HERE...
... I'M NOT AT THIS SCHOOL ANYMORE !!
TAC TAC TAC
NO... IT'S TOO EARLY ! IT'S NOT SEVEN YET...
TAC TAC
GUIDO CREPAX '68
DR... DR...
THERE... NOW YOU'VE GOT TO STOP! DIDN'T YOU HEAR THE ALARM?
WHIP!
WAIT! YOU DON'T KNOW YOUR HOMEWORK YET... REMEMBER TO SCRUB THE DECK, CLEAN THE CANNONS, FEED THE LEVIATHAN, GET INTO THE CAGE... AND ANTINEA'S HUNT AND THE GAMES OF THE THIRD KINGDOM...
WHIP!
DRR... ...RRR...!
DR... DR...

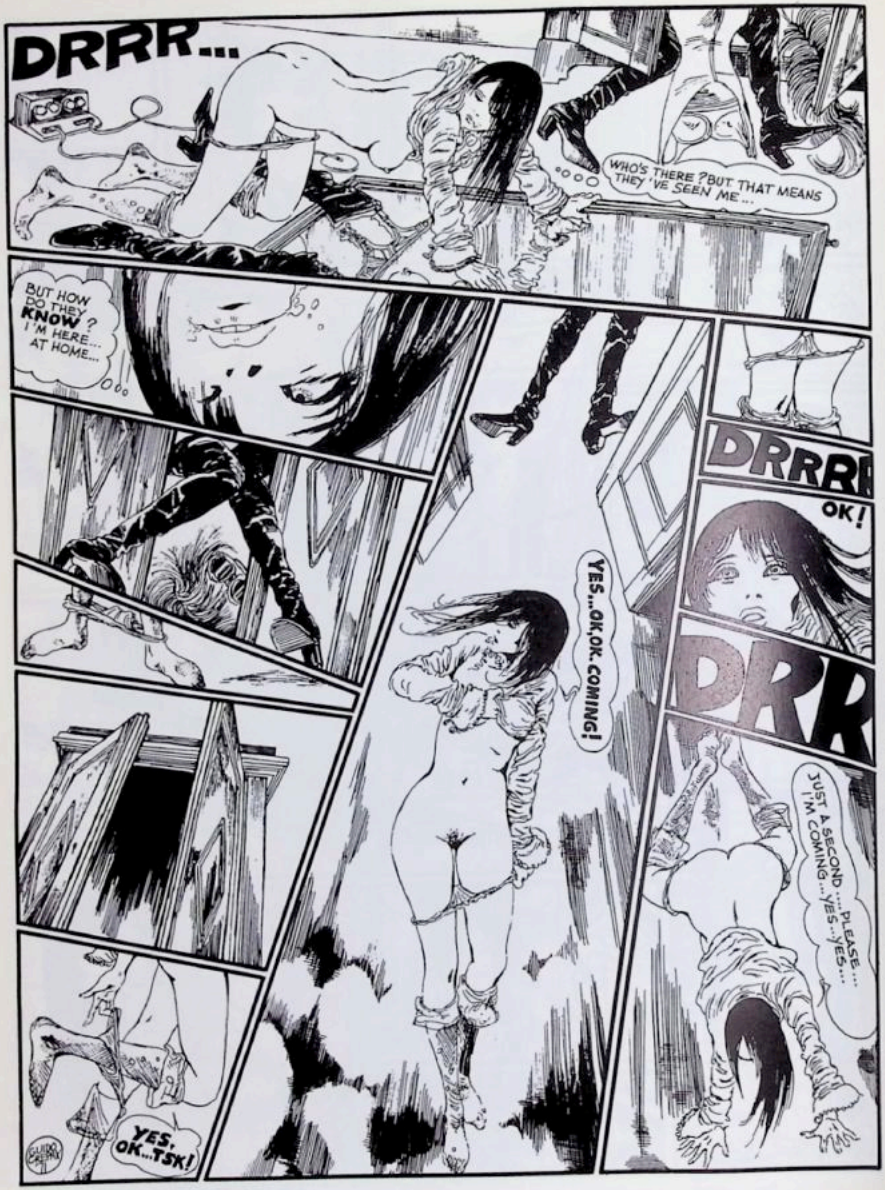
HHM...
HMM...
...HM...
HHH
HHH
DRR...DR
DR...DRRR...
DRR...
HMM... HM...
HHMM...
HH...
DRR...
NO! STOP! PLEASE. PLEASE STOP...
GZ...
GZ...GRG
DRR...
DR...
OHH...
WHO CAN THAT BE? WHO'S THERE?
DRRRRRRRRR.....
...DRRRRRRR...

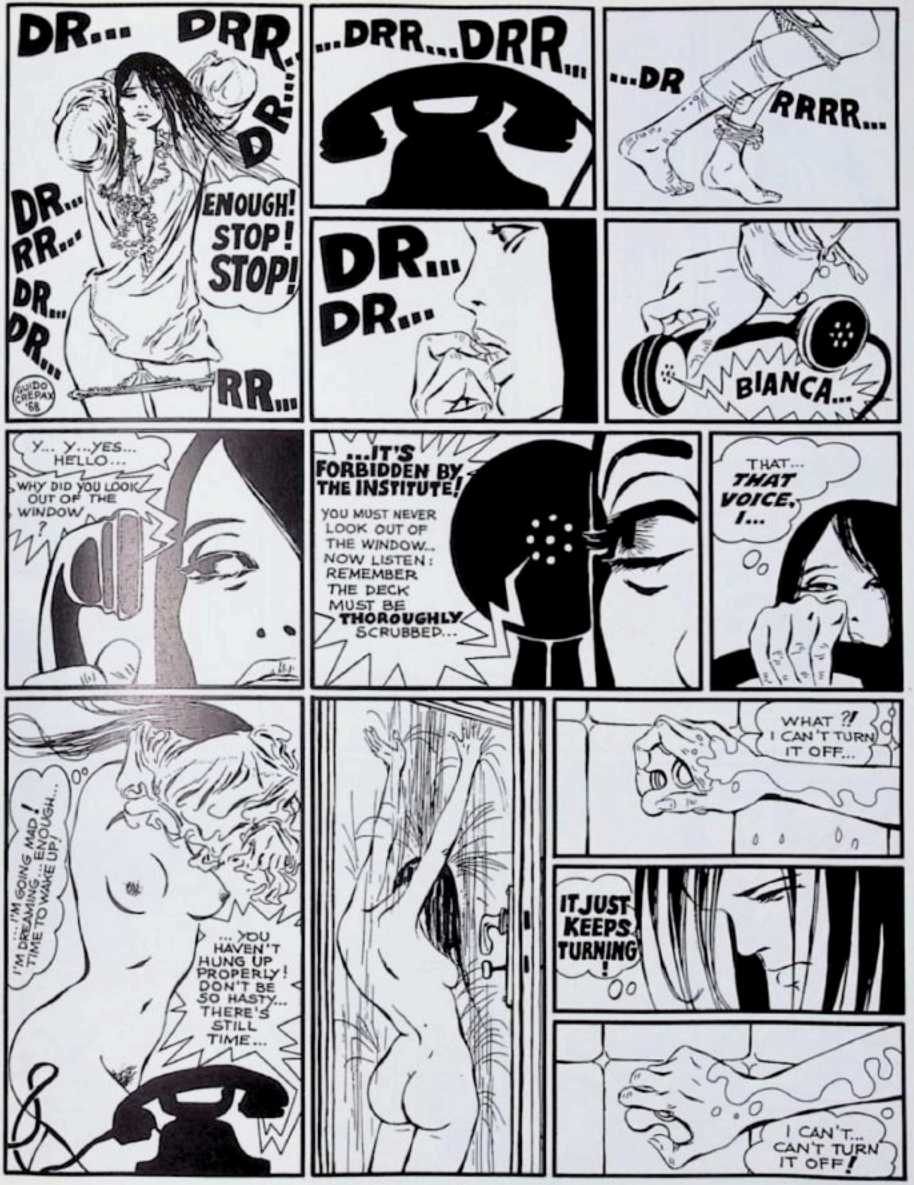
DRR... DRRRR...
OK, OK... I'M COMING!
DRRRR...DR...R...
WHO CAN IT BE AT SEVEN IN THE MORNING?..
YES, OK.. I'M COMING!
WHAT ?! WHO'S BOARDED UP THE DOOR ? WHO'S THAT OUT THERE ? WHO IS IT? WHO'S THERE ? ANSWER ME!
NO, NO... ... IT'S IMPOSSIBLE ... WHO COULD HAVE DONE A THING LIKE THAT ? WHO'S THERE? WHO'S THERE ?
.....CAN'T SEE A THING ...THERE'S NO ONE THERE!
...PERHAPS I CAN SEE FROM THE WINDOW...
NO! HERE AS WELL !!!

BUT WHO?
...WHO'S MOVED MY THINGS ? MY PICTURES...WHERE ARE THEY ?...THE MARKS ON THE WALLS ...
GUIDO CREPAX '69
...THE FORKS ARE GROWING IN HERE TOO...OW THEY'RE BITING!
THEY'RE BITING!
UGH...
AARGH!

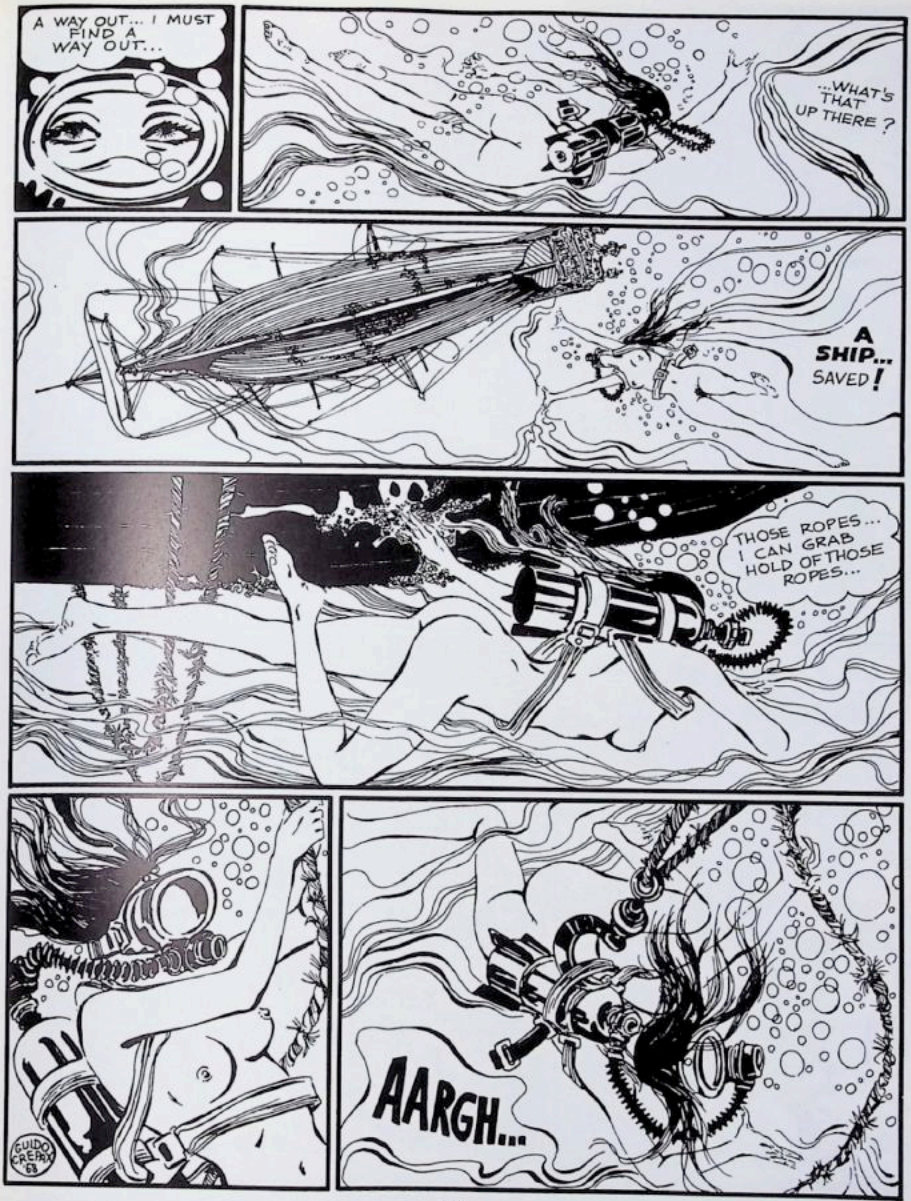
...THEY WANT TO EAT ME... I'M NOT GOING BACK IN THERE...
AHHH
GZGH...
GZSHGH...
GZH...
GUIDO CREPAX '84
GET UP, BIANCA, YOU SLUT!... YOUR MASSAGE, FATSO ... YOU'RE DISGUSTING!
EAT, BIANCA INDULGE YOURSELF SPINDLE-SHANK!
GO AWAY! ALL OF YOU! I'M NOT LIKE THAT... I DON'T WANT YOU...


GUIDO CREPAX 68
I....
...LIKE BIANCA...
DRR!..
AHHH

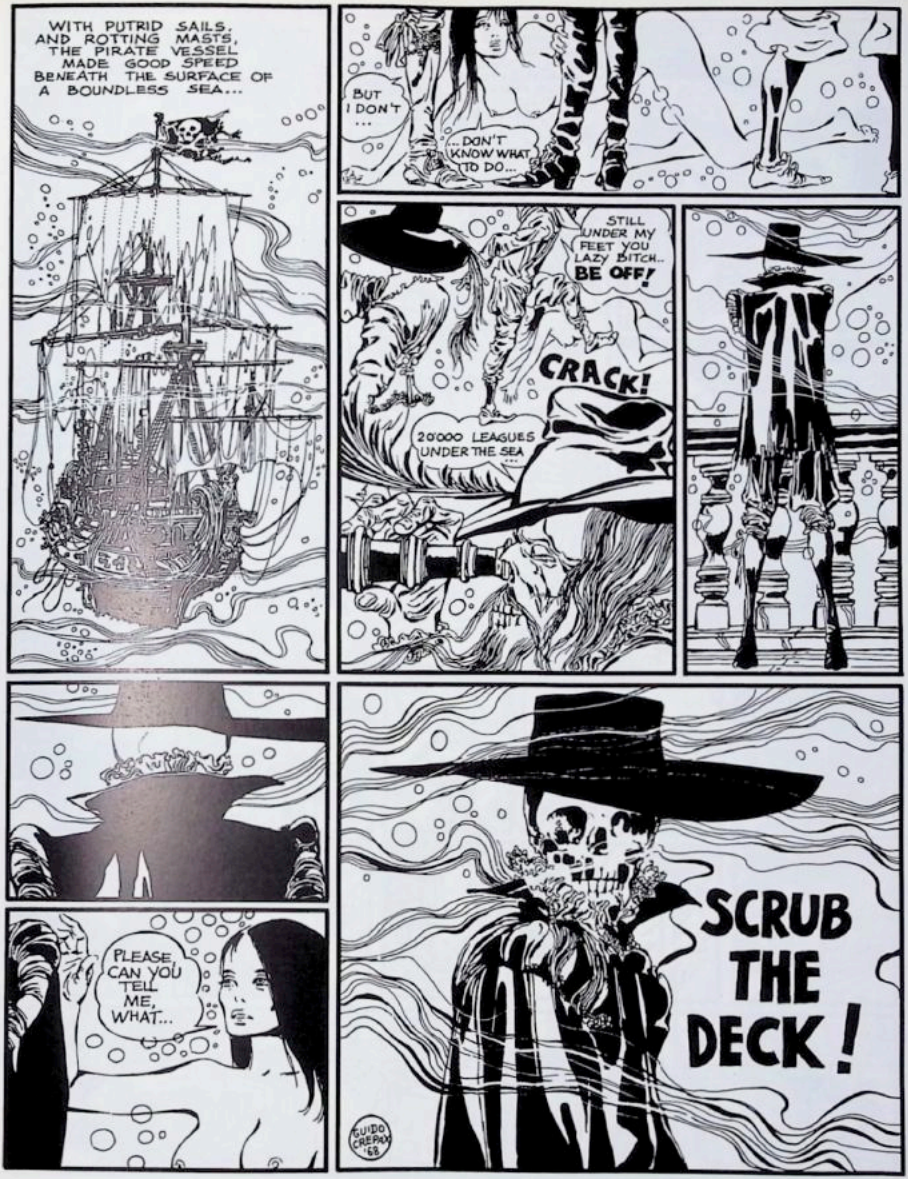

DRRR...
WHO'S THERE? BUT THAT MEANS THEY'VE SEEN ME...
BUT HOW DO THEY KNOW? I'M HERE... AT HOME...
DRRR
OK!
DRR
YES...OK,OK.COMING!
JUST A SECOND.....PLEASE... I'M COMING...YES...YES...
YES. OK...TSK!

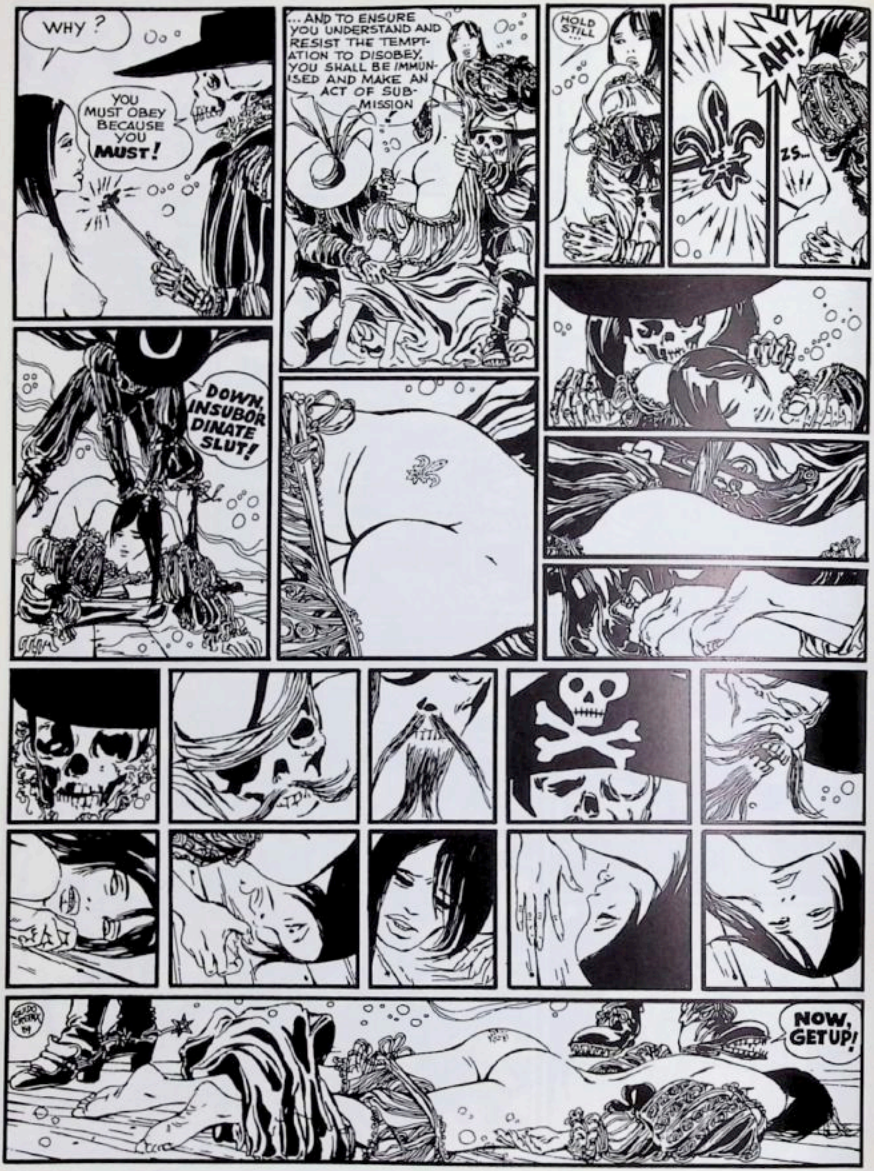

DR... DRR... DR...
DR... RR... DR... DR...
ENOUGH! STOP! STOP!
RR...
GUIDO CREPAX '68
...DRR...DRR...
...DR RRRR...
DR... DR...
BIANCA...
Y... Y...YES... HELLO...
WHY DID YOU LOOK OUT OF THE WINDOW?
...IT'S FORBIDDEN BY THE INSTITUTE!
YOU MUST NEVER LOOK OUT OF THE WINDOW... NOW LISTEN: REMEMBER THE DECK MUST BE THOROUGHLY SCRUBBED...
THAT... THAT VOICE, I...
...I'M GOING MAD! I'M DREAMING... ENOUGH... TIME TO WAKE UP!
...YOU HAVEN'T HUNG UP PROPERLY! DON'T BE SO HASTY... THERE'S STILL TIME...
WHAT ?! I CAN'T TURN IT OFF...
IT JUST KEEPS TURNING!
I CAN'T... CAN'T TURN IT OFF!

GRL...GRL...
GRLG...
WHAT CAN I DO ? THE WATER KEEPS RISING...
RISING...
RISING...
GRL...
...GLR...GL...
GRLSH!
...GRL...GLR
... THE WHOLE BATHROOM'S FILLING UP... I CAN'T MAKE IT TO THE CORRIDOR... THE DOOR WON'T OPEN... BUT IN THE CABINET THERE'S A MASK !
GSH!
...THERE, I CAN GET OUT NOW... I CAN GO THROUGH THE CORRIDOR... ...YES, BUT HOW AM I GOING TO GET THE BOARDS OFF THE FRONT DOOR ?


A WAY OUT... I MUST FIND A WAY OUT...
...WHAT'S THAT UP THERE ?
A SHIP... SAVED!
THOSE ROPES... I CAN GRAB HOLD OF THOSE ROPES...
AARGH...
GUIDO CREPAX 68

NO, LET ME GO!
SPLAT!
SDRK
OH!
THUD
YOU FILTHY LAYABOUT BITCH.
GET WORKING!!
GUIDO CREPAX 68
GET UP!
CRACK!


WITH PUTRID SAILS, AND ROTTING MASTS, THE PIRATE VESSEL MADE GOOD SPEED BENEATH THE SURFACE OF A BOUNDLESS SEA...
BUT I DON'T ...
... DON'T KNOW WHAT TO DO...
STILL UNDER MY FEET YOU LAZY BITCH... BE OFF!
CRACK!
20'000 LEAGUES UNDER THE SEA ...
PLEASE, CAN YOU TELL ME, WHAT...
SCRUB THE DECK!
GUIDO CREPAX '68


WHY ?
YOU MUST OBEY BECAUSE YOU MUST!
...AND TO ENSURE YOU UNDERSTAND AND RESIST THE TEMPTATION TO DISOBEY, YOU SHALL BE IMMUNISED AND MAKE AN ACT OF SUBMISSION
HOLD STILL
AH!
ZS-
DOWN, INSUBORDINATE SLUT!
NOW, GET UP!

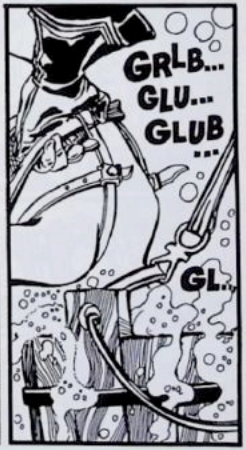
SCRUB THE BRIDGE!
TAKE THE BUCKET AND BROOM AND OBEY ORDERS WITHOUT ARGUING!

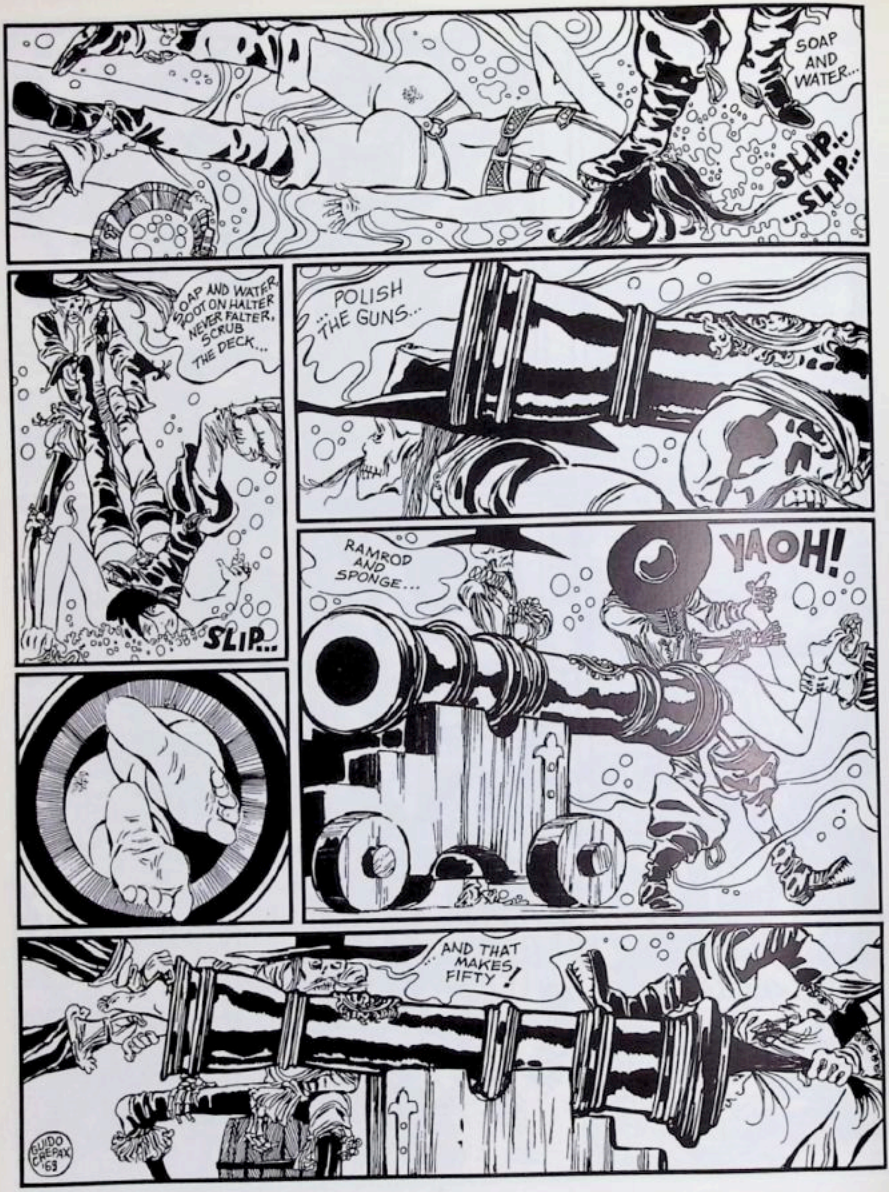
YOU DON'T THINK YOU'RE GOING TO WORK LIKE THAT, DO YOU, YOU BRAZEN HUSSY? ...IMPUDENT SLUT!

PUT THIS ON!

YOU CALL THAT WORK? I'LL TEACH YOU, YOU LITTLE PIG...

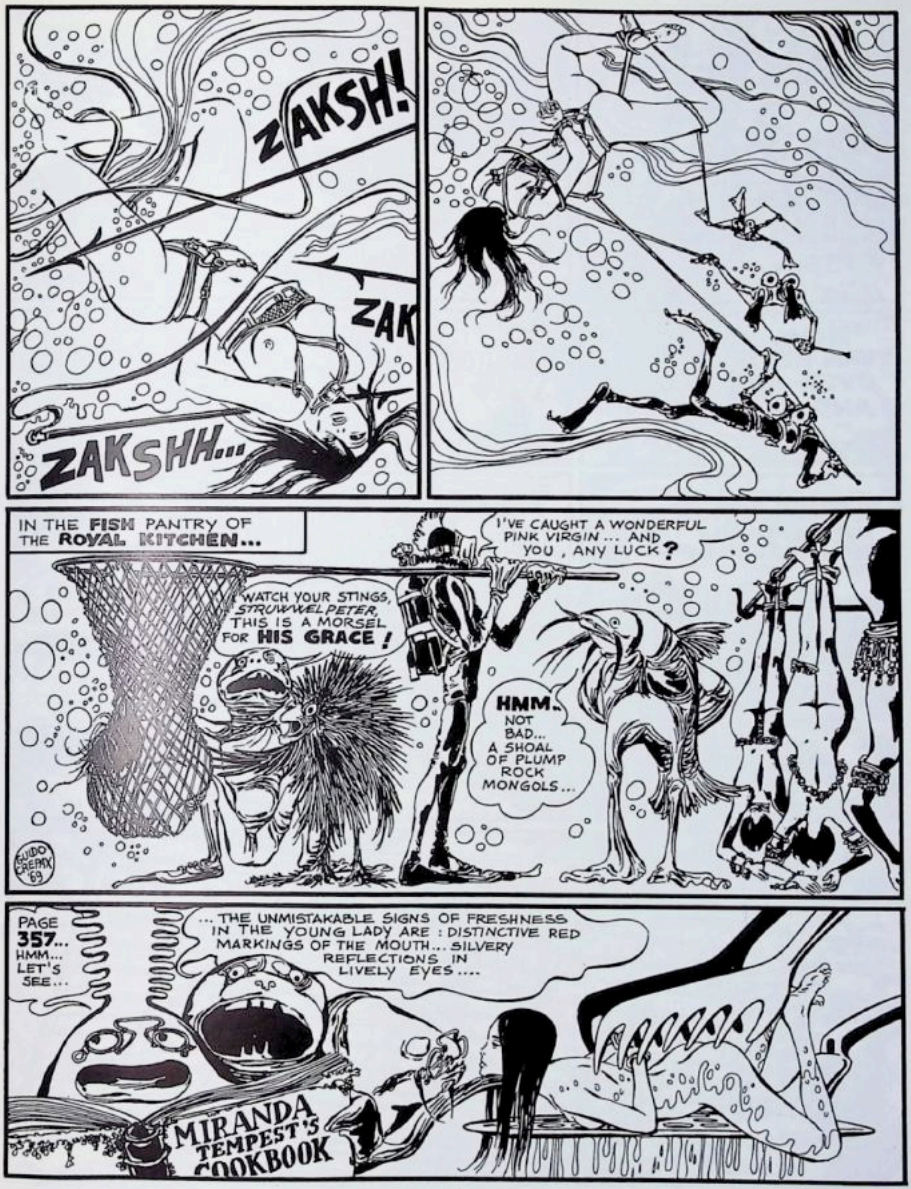
SCISH!...


GRLB...
GLU...
GLUB...
GL..


SOAP AND WATER...
SLIP...
...SLAP...
SOAP AND WATER
BOOT ON HALTER
NEVER FALTER,
SCRUB
THE DECK...
SLIP...
POLISH
...THE GUNS...
RAMROD
AND
SPONGE...
YAOH!
...AND THAT
MAKES
FIFTY!
GUIDO
CREPAX
'63

TO STARBOARD! SCORPION FISH... CAST THE LINE!
GUIDO CREPAX '69
GO ON... JUMP THAT'S IT... GO ON... JUMP OFF, YOU BIG BABY!
...JUMP, YOU WHORE!
SGLSH...
AHH!...
SPLASH!
AH! AH! AH! AH! AH!
EH! EH! EH! EH! EH!

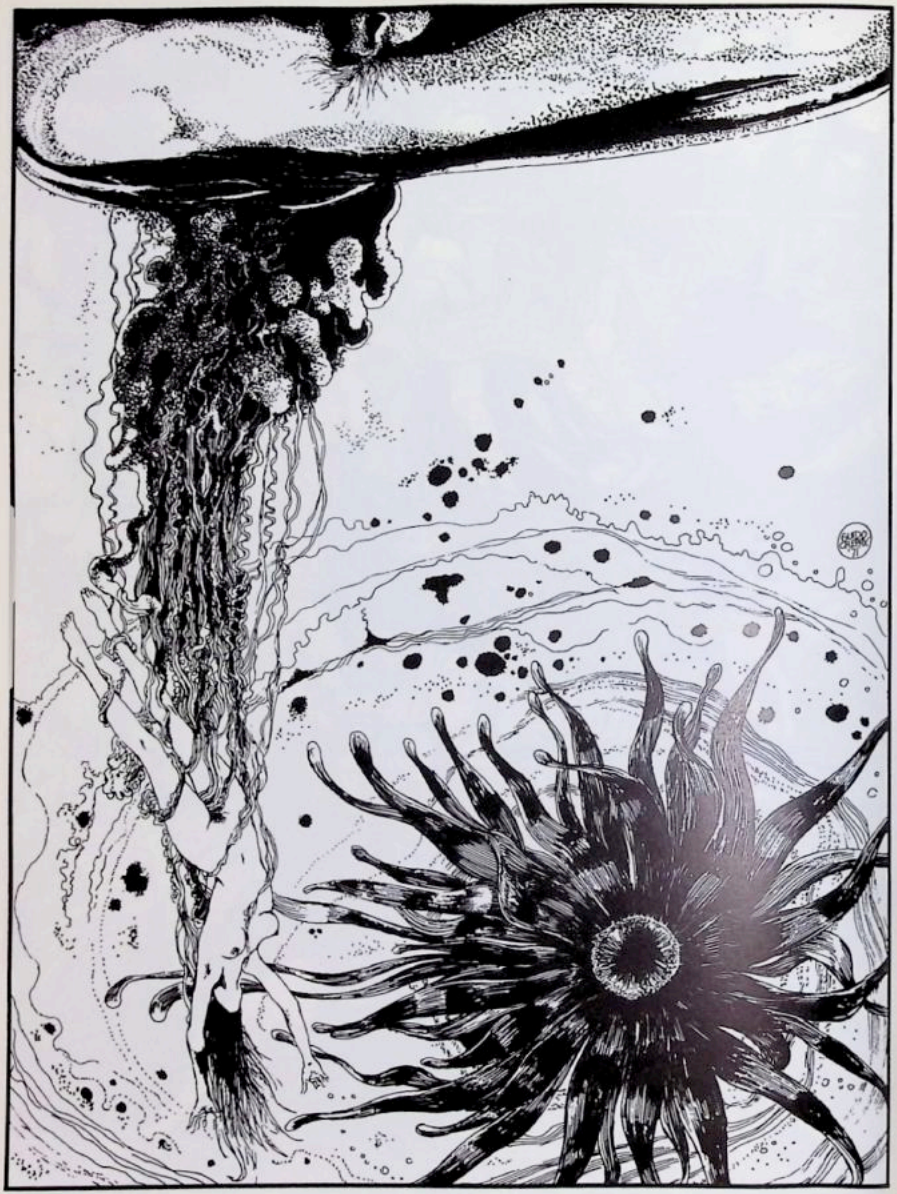
AH, MUMMY AND DADDY SAY YOUR GOODBYES. THE HUNT IS BEGINNING YOUR DAUGHTER'S THE PRIZE...
...NOW, IF I CARRY ON DOWN THE CORRIDOR... I CAN GET TO THE WARDROBE... I'LL GO THROUGH THE WINDOW ...MAYBE IT'S NOT BOARDED UP YET...
GUIDO CREPAX '69
TSHN...
...IF I CAN JUST GET LOOSE... AH!
ZAKSH!

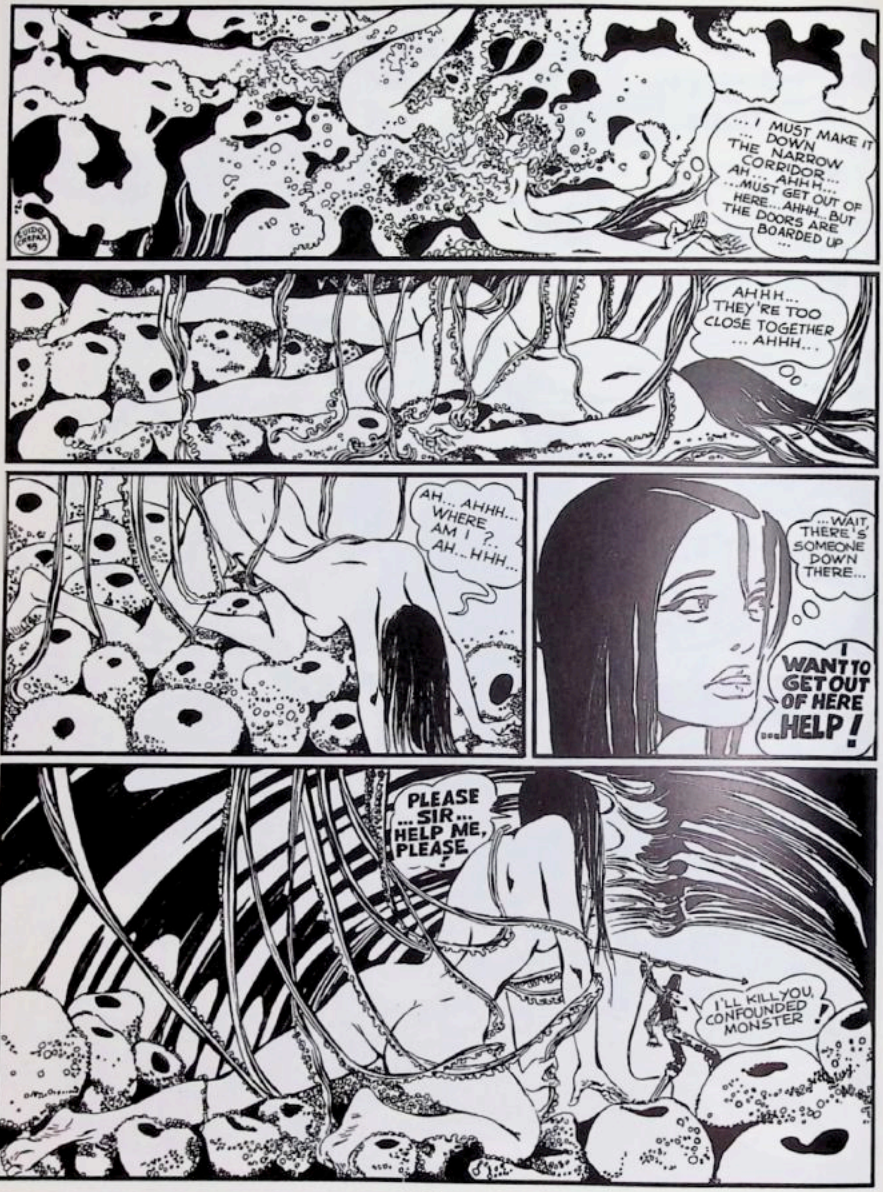

ZAKSH!
ZAK
ZAKSHH...
IN THE FISH PANTRY OF THE ROYAL KITCHEN...
I'VE CAUGHT A WONDERFUL PINK VIRGIN... AND YOU, ANY LUCK?
WATCH YOUR STINGS, STRUWWELPETER, THIS IS A MORSEL FOR HIS GRACE!
HMM.. NOT BAD... A SHOAL OF PLUMP ROCK MONGOLS...
EUDO FREMX 69
PAGE 357... HMM... LET'S SEE...
...THE UNMISTAKABLE SIGNS OF FRESHNESS IN THE YOUNG LADY ARE: DISTINCTIVE RED MARKINGS OF THE MOUTH... SILVERY REFLECTIONS IN LIVELY EYES....
MIRANDA TEMPEST'S COOKBOOK

... PLACE THE VIRGIN STRAIGHT ON THE TABLE IN THE SWIMMING POSITION, AND HOLDING HER FIRMLY WITH YOUR LEFT FIN...
GUIDO CREPAX '83
...USING THE TIP OF THE KNIFE, MAKE A FAIRLY DEEP INCISION DOWN THE MIDDLE OF THE BACK...
NOW, TURN HER OVER AND ...
...SPRINKLE WITH HERBS...
HMMM... I'D HAVE PREFERRED TO EAT HER MARINATED... LIKE THOSE SOMALIANS WE HAD... HIS IMPERIAL HIGHNESS ALSO ENJOYED THEM VERY MUCH...
BUT WHO IS HIS HIGH-NESS?
BIANCA, BE QUIET!
WE CARCHARHINIDAE PLAGIOSTOMI, CHIMERIDAE ...
O PHYSETER MACROCEPHALUS!

HIS GRACE THE LEVIATHAN
HIS IMPERIAL HIGHNESS
MOBY DICK I°
RICEIVES HIS DAILY
ROYAL JELLY
...GHHH
...PEREGRINUS TE EXPECTAVIT...
PEREGRINUS...
GUIDO CREPAX 69
...PEREGRINUS TE EXPECTAVIT... IN ORE SUO PUELLA GAUDET!
AAAH...
...A
AH...
...AHH...

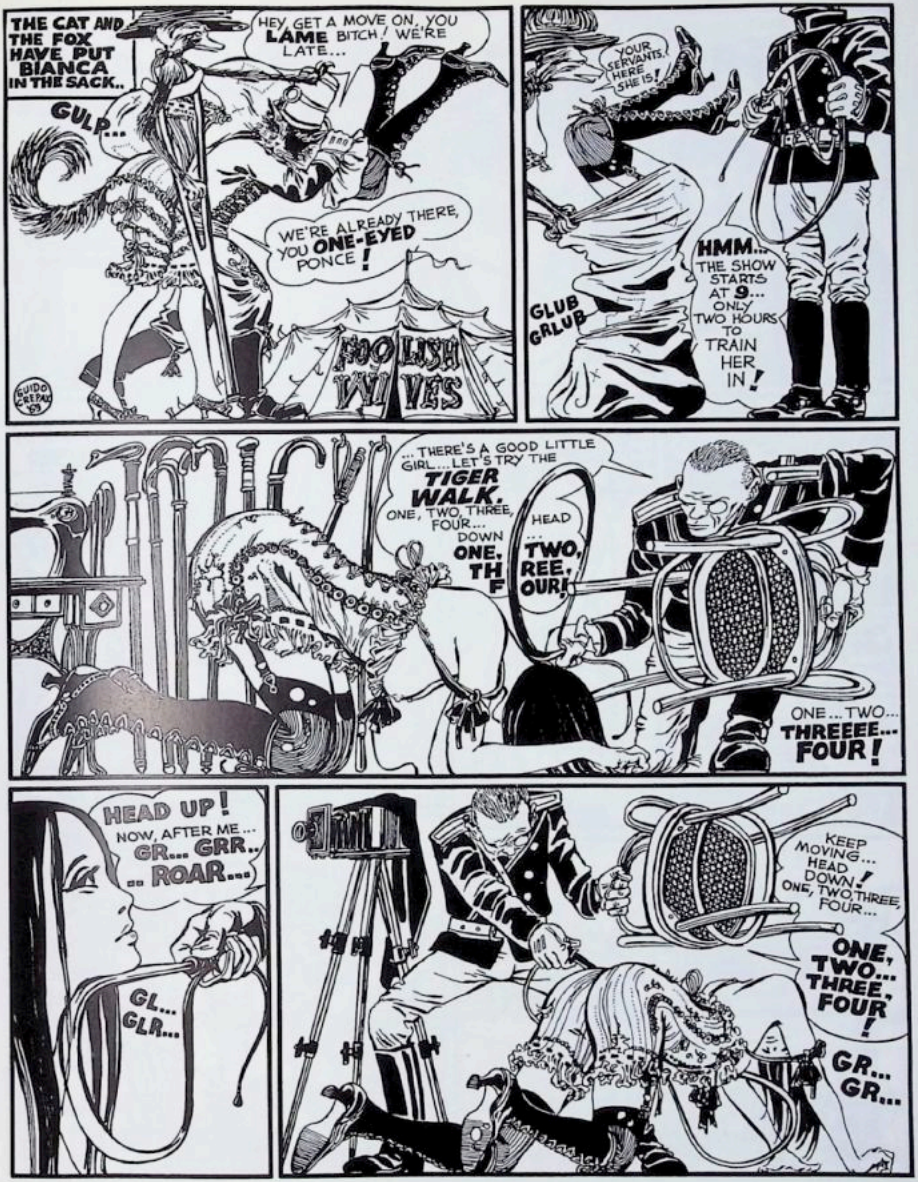
.....AHH...
..HM!
CHEWED
MUNCHED
GULPED
SWALLOWED
GUZZLED
DEVOURED
...THE CORRIDOR... I MUST GET TO...
BINDLE CREPAX '69
OHH...
OH...HOH...
GLRLOOGL...
GLRG...
...GRL...GRLOG
GROG




... I MUST MAKE IT ... DOWN THE NARROW CORRIDOR... AH... AHHH... ...MUST GET OUT OF HERE...AHHH BUT THE DOORS ARE BOARDED UP ...
AHHH... THEY'RE TOO CLOSE TOGETHER ... AHHH...
AH... AHHH... WHERE AM I ? AH... HHH...
...WAIT THERE'S SOMEONE DOWN THERE...
I WANT TO GET OUT OF HERE ...HELP !
PLEASE ...SIR... HELP ME, PLEASE
I'LL KILL YOU, CONFOUNDED MONSTER !

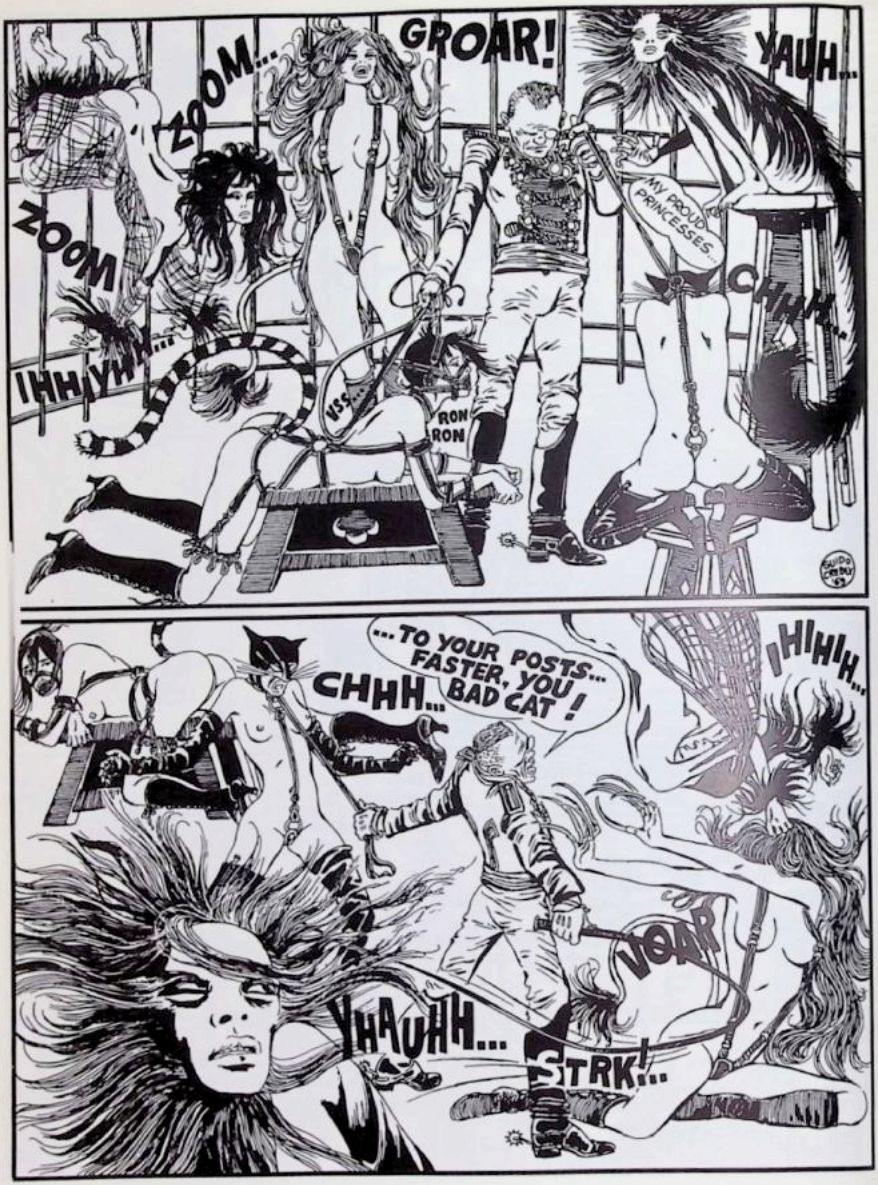
I'LL BREAK YOUR RIBS, MOBY DICK, I'LL STAVE YOUR CARCASS IN, CREATURE OF SATAN!
HEY, YOU, SIR!
WHAT DO YOU WANT OF ME? INFERNAL DELUSION! DEVIL'S MINION!
NO... NO... I JUST WANT YOU TO HELP ME OUT OF HERE...
OH... POOR LITTLE GIRL. I WANT OUT TOO. FOR 119 YEARS, I'VE WANTED OUT OF THIS DARK WOMB! BUT NOW, PUT SOME CLOTHES ON...
...LET'S SEE, WHAT WOULD SUIT YOU... THE COUNTESS TARNOWSKA'S... NO. PERHAPS ISADORA DUNCAN'S... THERE, HAVE THIS! IT'S A LITTLE THREADBARE, BUT IT WILL DO...
HOWEVER FIRST YOU MUST PUT THIS BELT ON!
...HERE'S THE KEY TO YOUR ROOM... BUT NOW YOU MUST GET IN THE CAGE!
GET IN THE CAGE? WHY?
THAT'S NOT FOR ME TO KNOW...

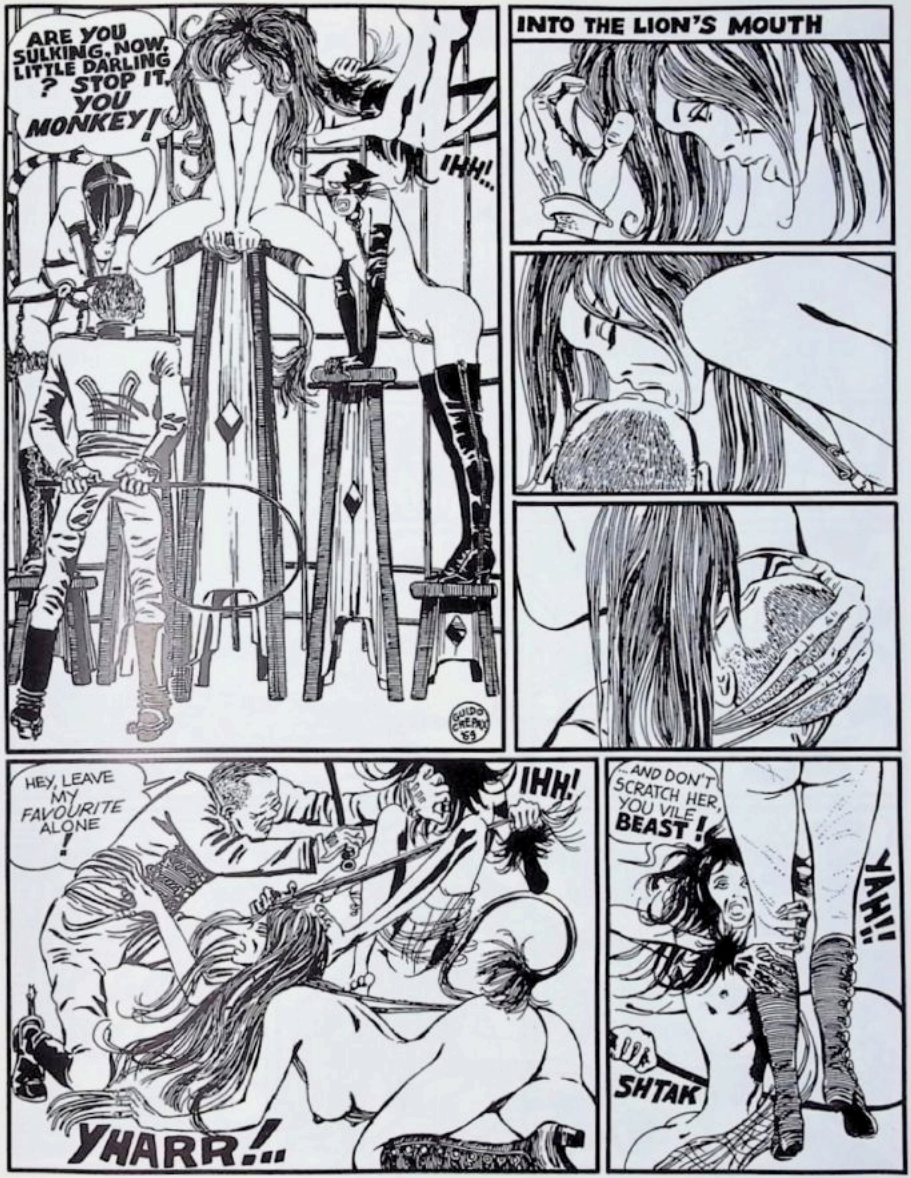
THERE, NOW YOU'RE READY! YOU...
BANG!
AH!
CAPTAIN ... CAPTAIN AHAB!
WHO FIRED?... WHO?...
... BEWARE OF ANTINEA! AHHH...
THUD!
ANT..? AHHH... UMMM..GLUB...
GOOD. GOOD GIRL!
GLUB... GL...
COME ON! THE TRAINER'S WAITING...
FHH!..
GUIDO CREPAX '69

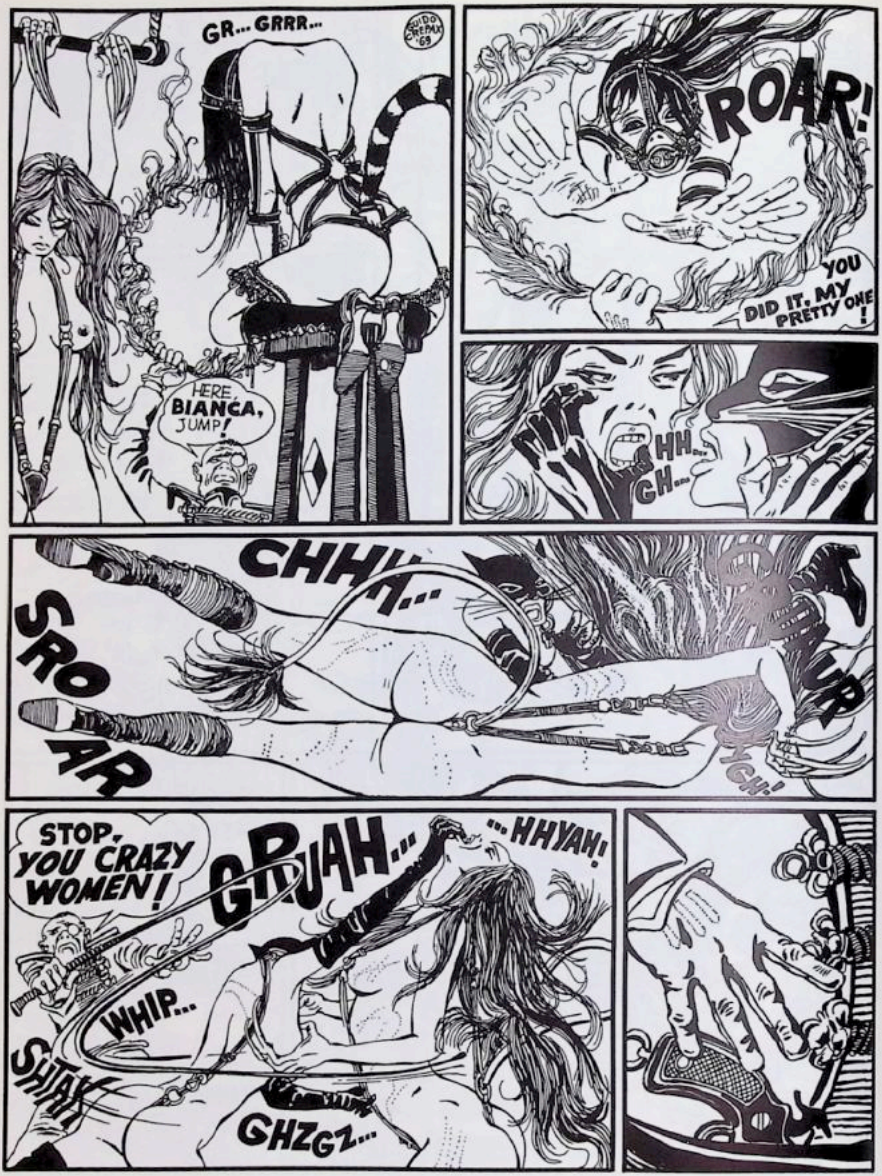

THE CAT AND THE FOX HAVE PUT BIANCA IN THE SACK..
HEY GET A MOVE ON, YOU LAME BITCH / WE'RE LATE...
GULP...
WE'RE ALREADY THERE, YOU ONE-EYED PONCE!
FOOLISH WIVES
GUIDO CREPAX '69
YOUR SERVANTS, HERE SHE IS!
GLUB GRLUB
HMM... THE SHOW STARTS AT 9... ONLY TWO HOURS TO TRAIN HER IN!
... THERE'S A GOOD LITTLE GIRL... LET'S TRY THE TIGER WALK. ONE, TWO, THREE, FOUR... DOWN ONE, THF
HEAD ... TWO, REE, OUR!
ONE... TWO... THREEEE... FOUR!
HEAD UP! NOW, AFTER ME... GR... GRR... ROAR...
GL... GLR...
KEEP MOVING... HEAD DOWN! ONE, TWO, THREE, FOUR...
ONE, TWO... THREE, FOUR!
GR... GR...

UP, GO ON... JUMP!
NO, NO! CLUMSY! CLUMSY... OFF WITH ALL THAT FRIPPERY!
AH!
NOW I SHOULD BE GOOD FOR A JUMP OR TWO WHAT DO YOU THINK?
OFF WITH IT! STRAPS, BUCKLES, LACES... THE LOT!
OFF!
STRENG!
HOP... HOP... HOP... NOW, CONCENTRATE!
HOP LA`
ROAR!
PERFECT! SPLENDID! WONDERFUL!
...WHO'S A GOOD LITTLE KITTEN?! COOCHIE...
...COOCHIE COOCHIE COO!
VSS... VSS...
PURR... RRR... PURR... RRRRR

HERE JULIETTE... SHE'S READY FOR HER LESSON!
GOOD, LEAVE US TO IT...
GUIDO CREPAX '69
THE TIGER (PANTHERA TIGRIS) IS THE MOST FEARSOME ASIAN PREDATOR... ITS EXTRAORDINARY POWER IS ALL BUT CONCEALED BY ITS GRACEFUL FORM...
PURR...
PURR...
... A FEROCIOUS MAN-EATER...
ITS SPINE IS MARKED WITH BLACK STRIATIONS...
QUICK....QUICK, YOU SISSY-CATS... OR I'LL BREAK YOUR PRETTY BACKS!
GROAR... ...ROR...R...
QUICK, IN THE CAGE!
CHHHHAGH!...
SSSSSS...

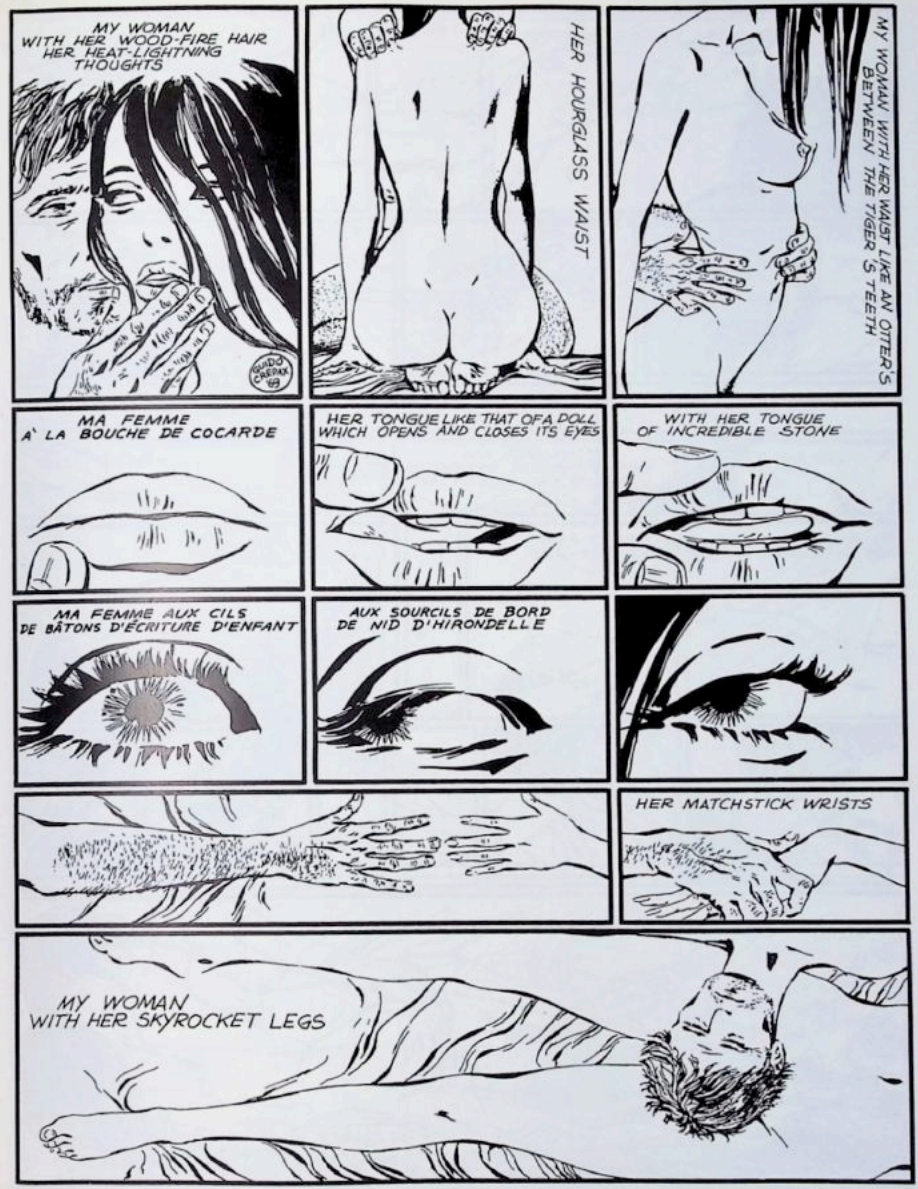

ZOOM...
GROAR!
YAUH...
ZOOM
MY PROUD PRINCESSES...
IHH YH...
CHHH...
VSS...
RON RON
...TO YOUR POSTS... FASTER, YOU BAD CAT!
CHHH...
IHIHIH...
VOAR
YHAUHH...
STRK!...

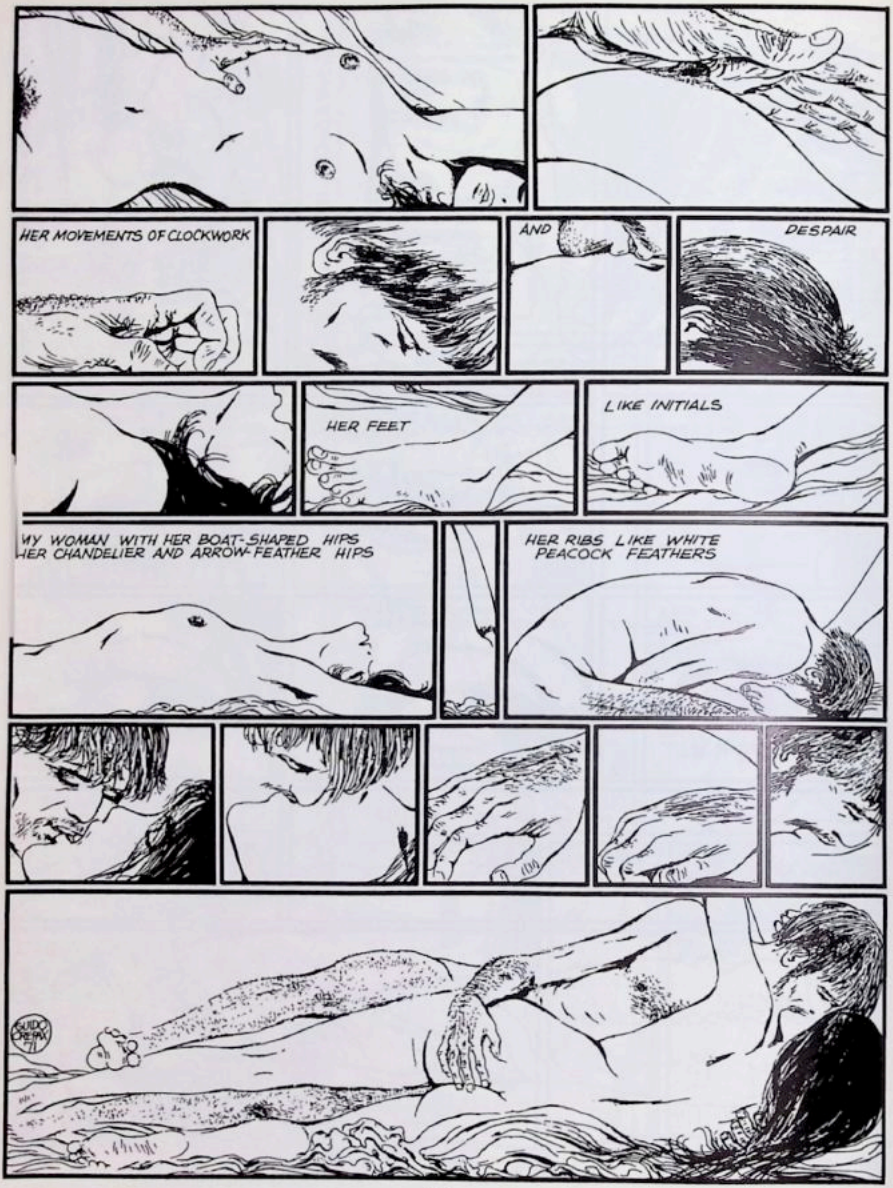

ARE YOU SULKING, NOW, LITTLE DARLING ? STOP IT, YOU MONKEY!
IHH!..
INTO THE LION'S MOUTH
HEY, LEAVE MY FAVOURITE ALONE !
IHH!
YHARR!..
..AND DON'T SCRATCH HER, YOU VILE BEAST!
YAH!!
SHTAK


GR... GRRR...
GUIDO CREPAX '69
HERE, BIANCA, JUMP!
ROAR!
YOU DID IT, MY PRETTY ONE!
HH... GH...
CHHH...
SROAR
GH!
STOP, YOU CRAZY WOMEN!
GRUAH...
...HHYAH!
WHIP...
SHTAK
GHZGZ...

CRACK!
BANG! BANG!
AHRGH!
JULIETTE, 10 CC OF MORPHINE FOR THIS RABID CAT!
ZIP...
UH AGR...
GRRRR...
BRUTE! YOU CAN'T TREAT ANIMALS LIKE THAT!
AUGH!
HOLD ON TIGHT, BIANCA!
STOP! YOU CAN'T LEAVE THE CAGE BEFORE THE END OF THE SHOW... IT'S FORBIDDEN!
CLICK!
YOU RABID BEAST... TWENTY CUBIC CENTIMETRES FOR YOU!
GUIDO CREPAX '69

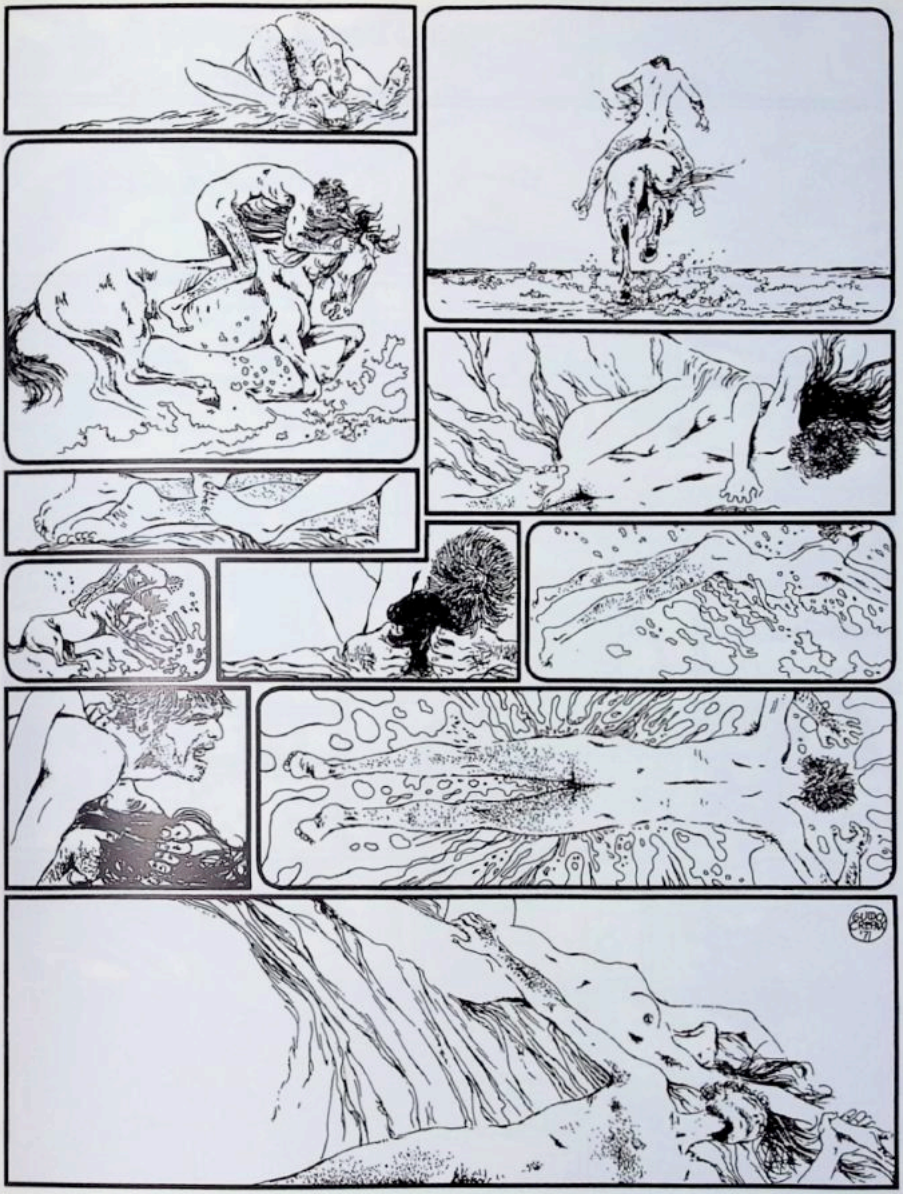
HANG ON, BIANCA!
AN UNEXPECTED INTERVENTION PREVENTS A CRUDE FORM OF RE-EDUCATIVE THERAPY
WRETCH! YOU THINK YOU CAN SHIRK YOUR OBLIGATIONS!
THIS IS ALL YOUR FAULT, YOU HYSTERICAL BABOON!
SHTAK!
SHLATK!
WRAK!
YAUHH...
...YH!...
BIANCA AND HER RESCUER REACH A TRAPDOOR IN THE ROOF OF THE CAGE...
BUT THIS IS MY ROOM!
André Breton L'UNION LIBRE
Marquis De Sade JULIETTE
VERNE 20,000 LEAGUES UNDER THE SEA
L'ATLANTIDE
PINOCCHIO
MARINA TEMPEST'S COOKBOOK
MELVILLE MOBY DICK
TORTURE GARDEN
MA FEMME A LA CHEVELURE DE FEU DE BOIS...
BURSTON!
GUIDO CREPAX '69
... AUX PENSÉES D'ÉCLAIRS DE CHALEUR...

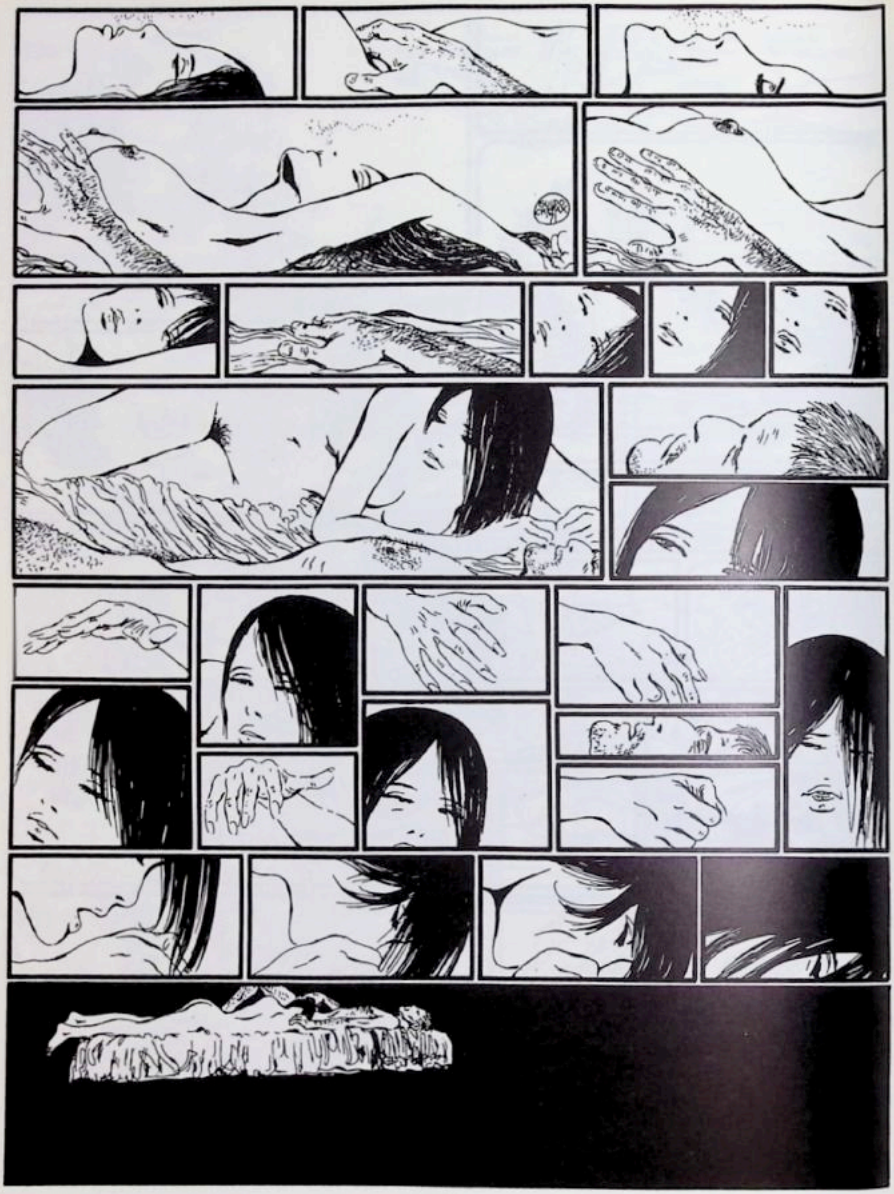

MY WOMAN WITH HER WOOD-FIRE HAIR HER HEAT-LIGHTNING THOUGHTS
HER HOURGLASS WAIST
MY WOMAN WITH HER WAIST LIKE AN OTTER'S BETWEEN THE TIGER'S TEETH
MA FEMME A' LA BOUCHE DE COCARDE
HER TONGUE LIKE THAT OF A DOLL WHICH OPENS AND CLOSES ITS EYES
WITH HER TONGUE OF INCREDIBLE STONE
MA FEMME AUX CILS DE BÂTONS D'ÉCRITURE D'ENFANT
AUX SOURCILS DE BORD DE NID D'HIRONDELLE
HER MATCHSTICK WRISTS
MY WOMAN WITH HER SKYROCKET LEGS

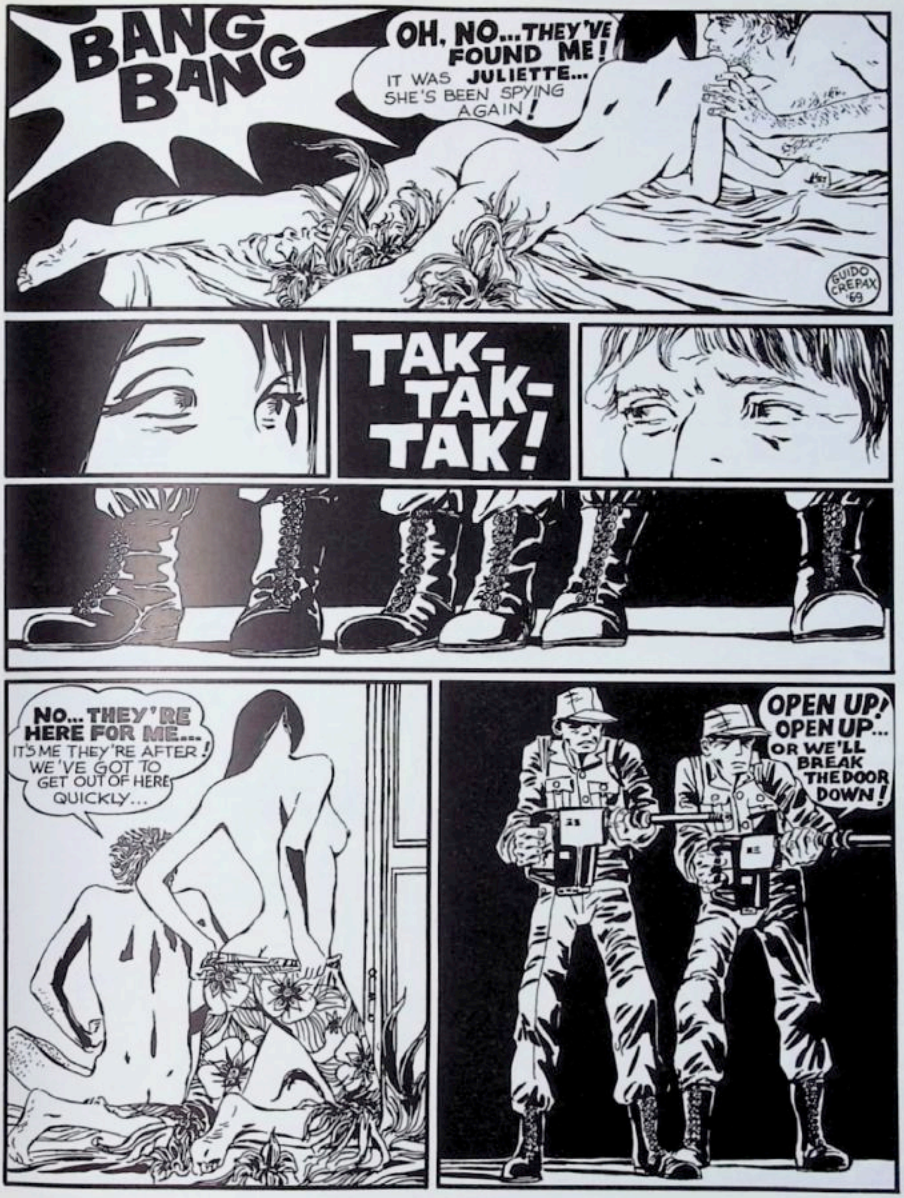

HER MOVEMENTS OF CLOCKWORK
AND
DESPAIR
HER FEET
LIKE INITIALS
HER RIBS LIKE WHITE PEACOCK FEATHERS

MA FEMME AUX MOLLETS DE MOELLE DE SUREAU
GUIDO CREPAX '69
MY WOMAN WITH HER PEARL BARLEY NECK
MA FEMME A LA GORGE DE VAL D'OR
AUX SEINS DE NUIT
MA FEMME AU VENTRE DE DÉPLIEMENT D'ÉVENTAIL DES JOURS
WITH HER GREAT CLAW BELLY
MY WOMAN WITH HER BACK LIKE A BIRD THAT FLEES VERTICAL

MA FEMME AUX FESSES DE GRÈS ET D'AMIANTE
MA FEMME AUX FESSES DE DOS DE CYGNE
MA FEMME AUX FESSES DE PRINTEMPS
GUIDO CREPAX '69
AU SEXE DE GLAÏEUL





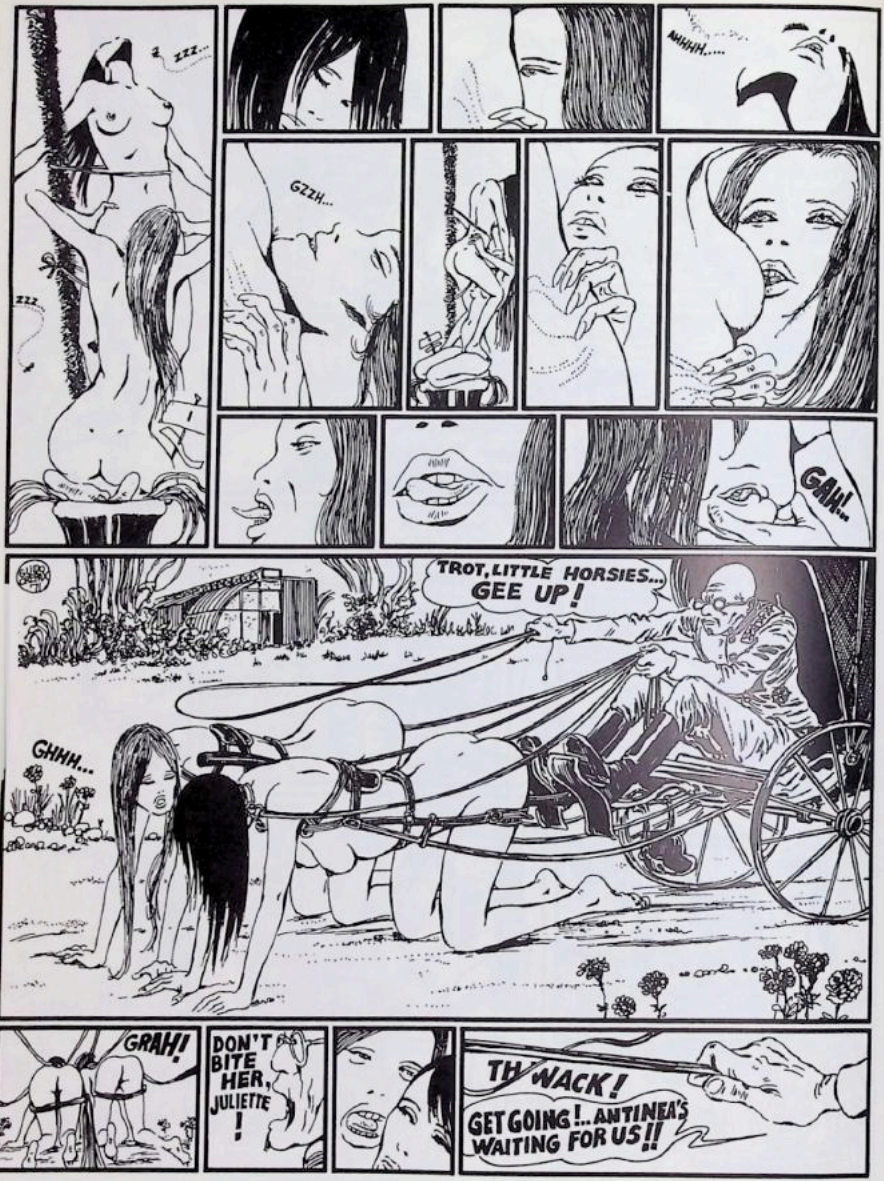

BANG BANG
OH, NO...THEY'VE FOUND ME!
IT WAS JULIETTE... SHE'S BEEN SPYING AGAIN!
GUIDO CREPAX '69
TAK-TAK-TAK!
NO...THEY'RE HERE FOR ME... IT'S ME THEY'RE AFTER! WE'VE GOT TO GET OUT OF HERE QUICKLY...
OPEN UP! OPEN UP... OR WE'LL BREAK THE DOOR DOWN!

GUIDO CREPAX '69
BUT HOW?..
THROUGH THE FLOOR! WE'LL LIFT THE BOARDS...
TRR...
TR... TRRR!
TR!
FASTER!.. FASTER...
STRRR...
TRR...
TRK... TRK... TRK...
DAMN,! I'M STUCK! HELP ME GET THESE PIECES OUT... QUICK!
TR... TK!
THE HANDLE'S GIVING WAY... WE WON'T MAKE IT!
CR... CR...
BIANCA'S RIGHT! YOU WON'T MAKE IT...
TRR... CRACK!

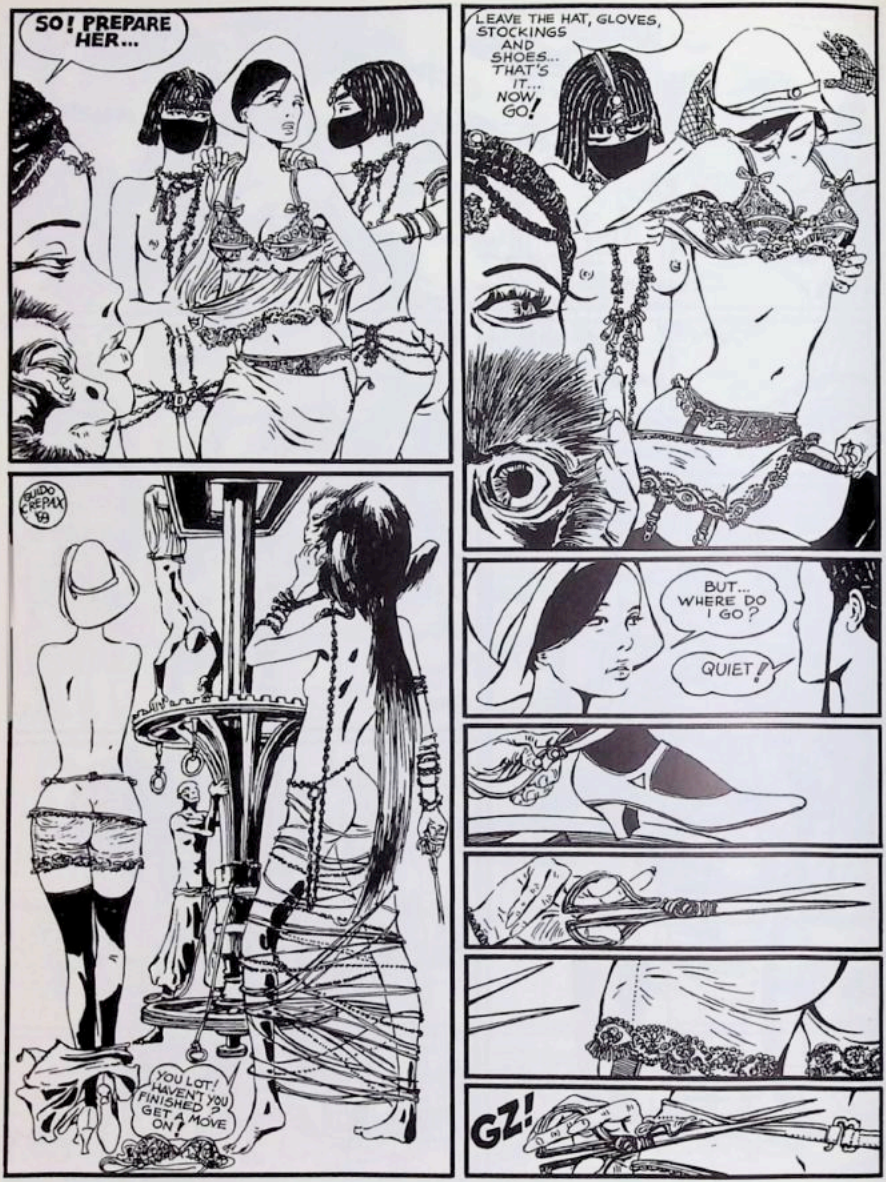
THERE...AT LAST! QUICK, LOWER YOURSELF IN HERE... MOVE IT!
CRACK!
SKRK...
GOT YOU!
WHERE ARE THEY?!
SBAM!
GUIDO CREPAX '83
SHH! QUIET, THEY'LL HEAR YOU...
UNDER THE FLOOR...
CLIMBING DOWN THE PIPES...
...YES, WE CAN GET TO THE CELLARS FROM HERE... CAREFUL, YOU DON'T SLIP!
BUT WHAT DID THEY WANT? WHO WERE THEY?
THEY'RE FROM THE SQUAD THAT'S DEMOLISHING THE FLATS... HERE, GRAB HOLD OF ME!
LOOK... EARTH! WE'RE UNDERGROUND...
YES, YES... I KNOW WHERE WE ARE... KEEP CRAWLING ALONG HERE... WE'LL COME OUT IN THE GARDEN!

...WHEN I WAS LITTLE I ALWAYS CAME OUT HERE TO PLAY, BUT THE GARDENER USED TO CHUCK ME OUT...
I WISH HE WERE HERE NOW... ANYTHING TO HELP US OUT OF HERE!
OH... AH... I CAN'T BREATHE QUICK!
MMM...
HMRG... PFH... AHCCH!
GUIDO CREPAX '69
HM... HM...
ZOT!
TSK!.. PESTS AGAIN!
AHUF!..
LET'S TAKE THIS ONE TO THE GREENHOUSE... MIGHT STILL GROW!

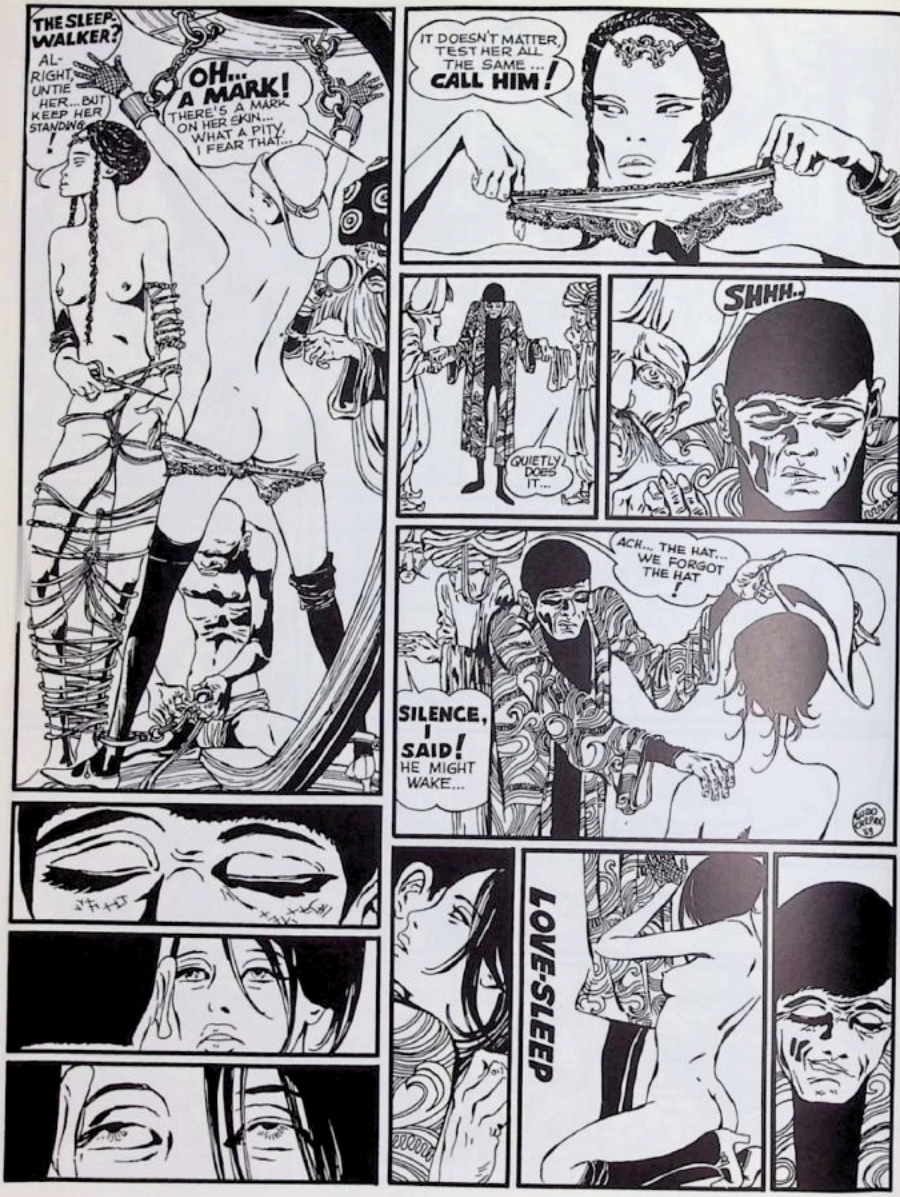
MY PULCHRITUDINOUS AND GAUDY CREATURES, I'M BRINGING YOU A PALE VEDOVELLA SELVATICA!
OH, HRUSKA, HOW WITHERED YOU LANGUISH...
HRUSKA PULCHERRIMA
SCILLA FUGACE!
NYMPHA ROTUNDIFOLIA
HMM... NO IMPROVEMENT... AND AFTER TWO MONTHS CAREFUL HUSBANDRY... THERE'LL BE NOTHING LEFT BY THE TIME THESE INSECTS HAVE FINISHED! I MUST DO SOMETHING
FARR...
ZZZ....
ZZ....
PRELUDE
SELVATICA
MAYBE A GRAFT... YES... A GRAFT OF LOISELEURIA AUREA!
...MHH.....
...MH...R...
...MHH...
GOOD... VERY GOOD! THE LIVE SAP IS FLOWING THROUGH ITS GREEN LIMBS AGAIN! ANTINEA WON'T HAVE LONG TO WAIT...
GUIDO CREPAX '68
ZZZ
ZZZ
MHH...
LOISELEURIA AUREA
PRELUDE


ZZZ...
ZZZ
AHHHH....
GZZH...
GAH!
TROT, LITTLE HORSIES... GEE UP!
GHHH...
GRAH!
DON'T BITE HER, JULIETTE!
TH WACK!
GET GOING!.. ANTINEA'S WAITING FOR US!!

O TREMBLANT COEUR HUMAIN, SI JAMAIS TU VIBRAS,
C'EST DANS L'ÉTREINTE ALTIÈRE
ET CHAUDE DE SES BRAS.
CHHH!..
ANTINEA!
THE GENERAL...
THE GENERAL'S HERE!
MRMRM...
VLP...VLP...
YES...I THINK SHE CAN STAY ... BUT FIRST I WANT TO HEAR THE MASTER BOTANISTS ...
MOST EXCELLENT QUIMSQUOIA, BIANCA IS HERE.
AN ANATOMY LESSON
GUIDO CREPAX '89

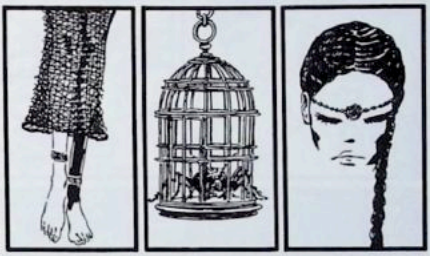

SO! PREPARE HER...
LEAVE THE HAT, GLOVES, STOCKINGS AND SHOES... THAT'S IT... NOW GO!
BUT... WHERE DO I GO?
QUIET!
GUIDO CREPAX '69
YOU LOT! HAVEN'T YOU FINISHED? GET A MOVE ON!
GZ!

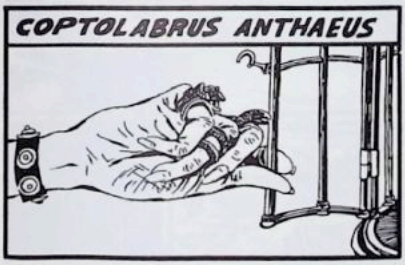
AND SINCE EVERYTHING PROCEEDS FROM HEAT AND COLD...
...FROM DRY AND DAMP...
...WHICH, SUPERVENIENT UPON NEUTRAL RAW MATERIALS ....
HUDO KEEPAX '69
PRODUCE ALL KNOWN BODIES...
UHMP...
UHMP...
... HEAVY AND LIGHT...
...AND SINCE ALL HEAVY BODIES TEND TOWARDS ...
... THE CENTRE OF THE EARTH...
... ALL THIS ONCE AVOUCHED, WE DEEM HER FIT TO UNDERGO THE SLEEPWALKER TEST ...

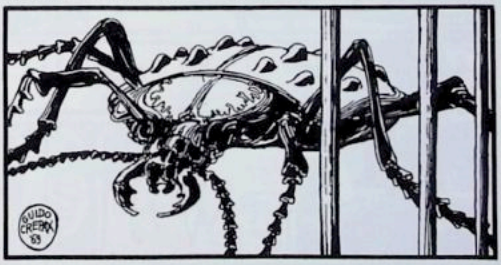

THE SLEEP-WALKER?
AL-RIGHT, UNTIE HER... BUT KEEP HER STANDING!
OH... A MARK!
THERE'S A MARK ON HER SKIN... WHAT A PITY, I FEAR THAT...
IT DOESN'T MATTER, TEST HER ALL THE SAME... CALL HIM!
QUIETLY DOES IT...
SHHH..
ACH... THE HAT... WE FORGOT THE HAT!
SILENCE, I SAID! HE MIGHT WAKE...
LOVE-SLEEP

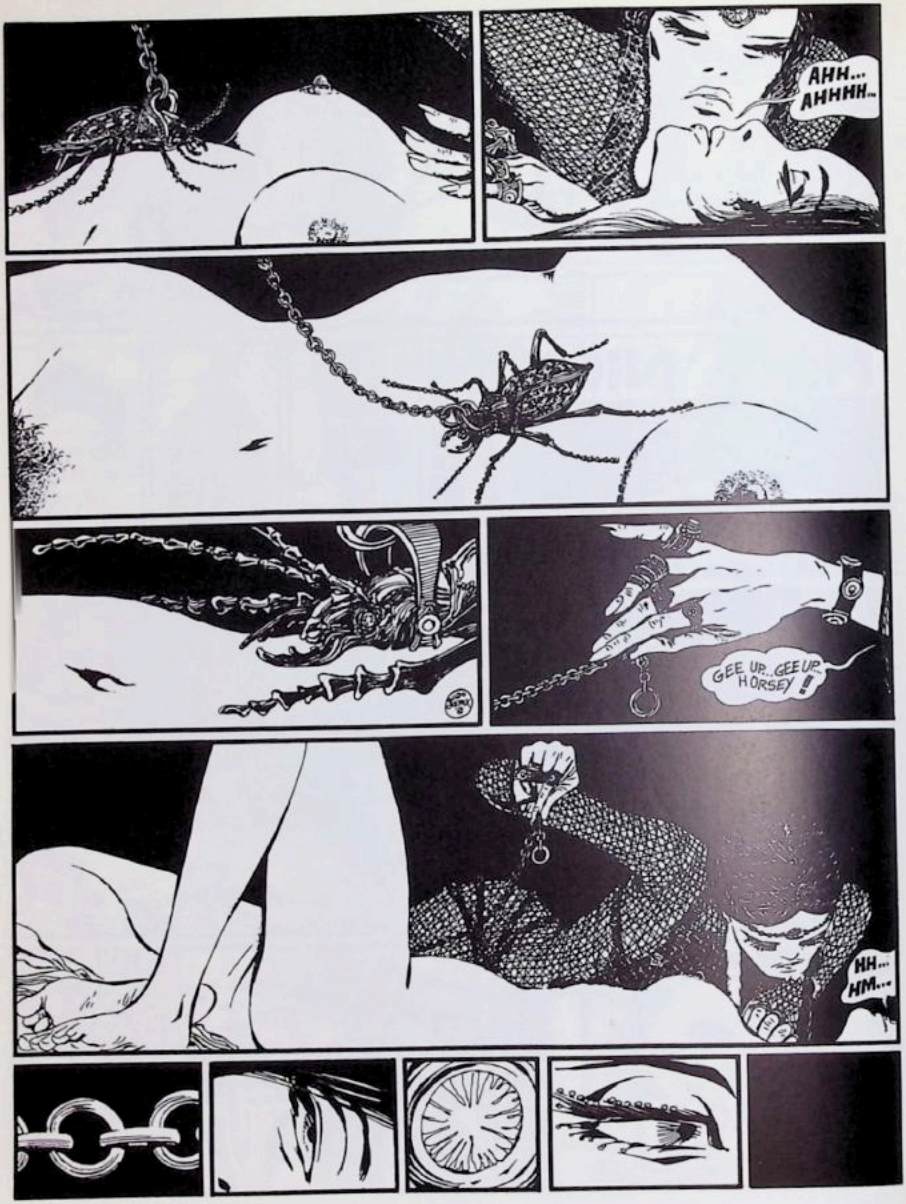
HMMM...
HMMM...
WELL?..
PERFECT! NOW SHE NEEDS REST... TAKE HER AWAY!

FIRST NIGHT



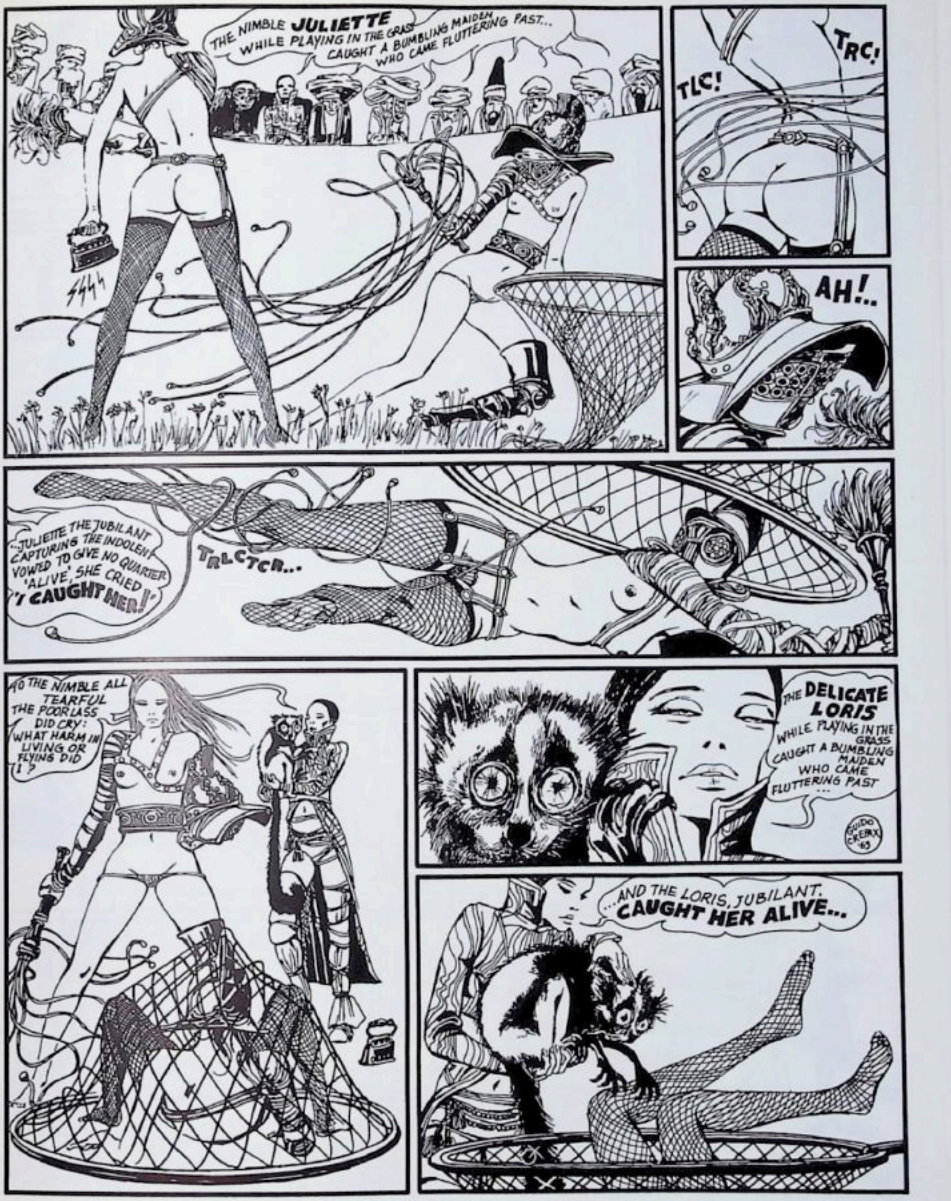

COPTOLABRUS ANTHAEUS

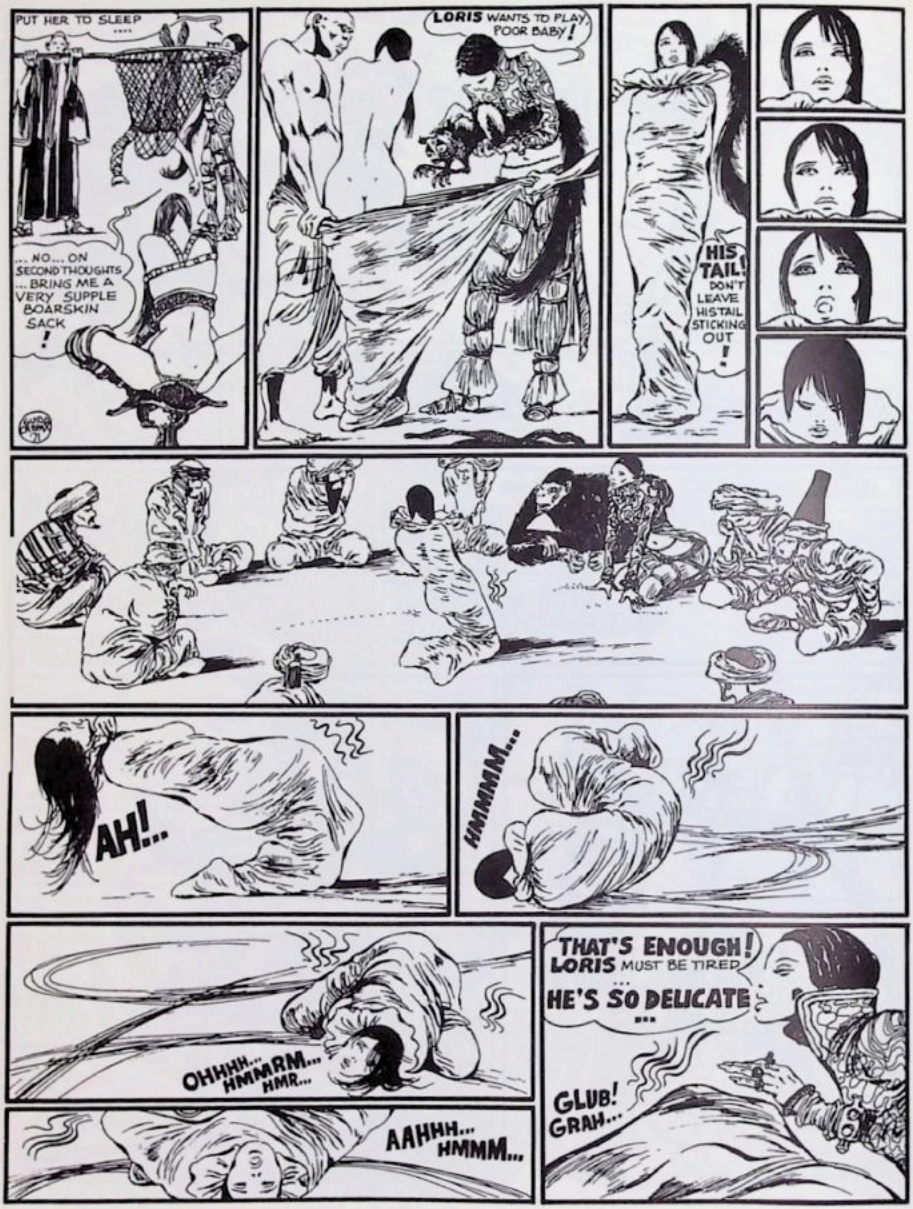

GUIDO CREPAX '83


AHH...
AHHHH...
GEE UP...GEE UP...
HORSEY!
HH...
HM...

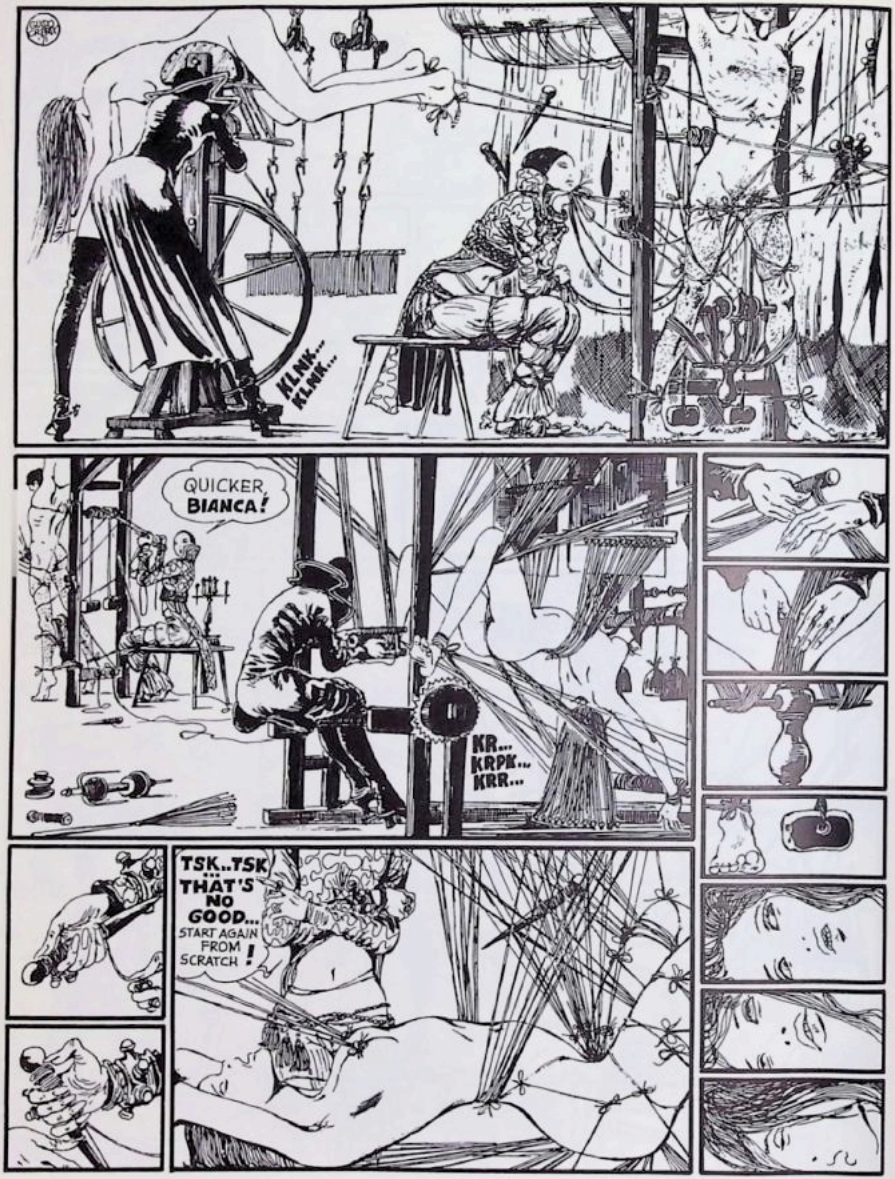
GAME ONE
BIANCA, WAKE UP!
YOU MUST GET WASHED...
...PLUCKED...
PAINTED...
MANICURED...
MASSAGED...
... AND DRUGGED...
GL... GLUG! ... GL...
THE PLAYER
HERE SHE IS..
GUIDO CREPAX '69
?!
BUT...

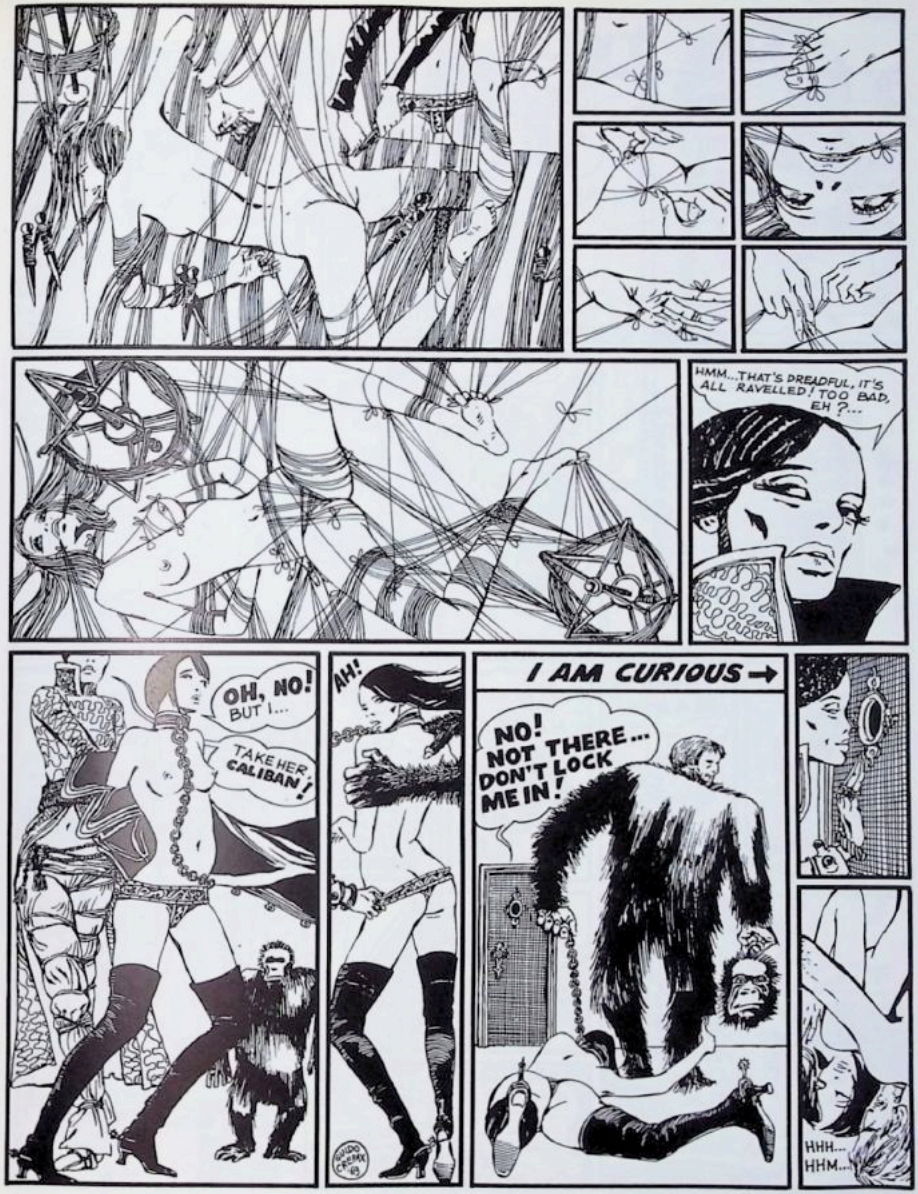
WAIT, BANQUO... A LITTLE FAIR PLAY! LET BIANCA START!
GOOD! HE HAS TO PICK ONE UP ALREADY! I'LL PUT THIS ONE DOWN AND THEN...
NOT SO FAST... YOU HAVEN'T WON YET!
BIANCA ONLY HAS ONE DOMINO LEFT, BUT BANQUO CAN SEE IT REFLECTED IN THE PENDANT SHE'S WEARING ...
STRANGE... HE KEEPS AVOIDING FIVES AND ONES! HOW DOES HE DO IT ? Oo.
ONE TO GO AND THEN...
...THE LAST ONE...
HEE! HEE!
POOR BIANCA! YOU'VE LOST... NOW YOU MUST PAY THE PENALTY !
GUIDO CREPAX '69


THE NIMBLE JULIETTE
WHILE PLAYING IN THE GRASS
CAUGHT A BUMBLING MAIDEN
WHO CAME FLUTTERING PAST...
TLC!
TRC!
AH!..
...JULIETTE THE JUBILANT
CAPTURING THE INDOLENT
VOWED TO GIVE NO QUARTER
'ALIVE' SHE CRIED
"I CAUGHT HER!"
TRLCTCR...
AO THE NIMBLE ALL
TEARFUL
THE POORLASS
DID CRY:
WHAT HARM IN
LIVING OR
FLYING DID
I?
THE DELICATE
LORIS
WHILE PLAYING IN THE
GRASS
CAUGHT A BUMBLING
MAIDEN
WHO CAME
FLUTTERING PAST
...
GUIDO
KEIRX
'65
...AND THE LORIS, JUBILANT,
CAUGHT HER ALIVE...


PUT HER TO SLEEP ....
... NO... ON SECOND THOUGHTS ... BRING ME A VERY SUPPLE BOARSKIN SACK !
LORIS WANTS TO PLAY, POOR BABY !
HIS TAIL ! DON'T LEAVE HIS TAIL STICKING OUT !
AH!...
HMMMM...
OHHHH... HMMMRM... HMR...
AAHHH... HMMM...
THAT'S ENOUGH ! LORIS MUST BE TIRED ... HE'S SO DELICATE ...
GLUB! GRAH...

SECOND NIGHT
OHH...
BIANCA...
GET UP, QUICK!
HM?
HMMM... AH... OW!..
COME ON, BIANCA... ALWAYS WANTING TO SLEEP... LEARN TO PUT OTHERS FIRST!
I'M SO SLEEPY... WHERE AM I?...
THIS WAY...
KEEP GOING!
GET TO WORK! YOU MUST WASH HER... BEAT HER... WIND HER UP... AND WEAVE HER...
ANTINEA'S SPINNING MACHINE

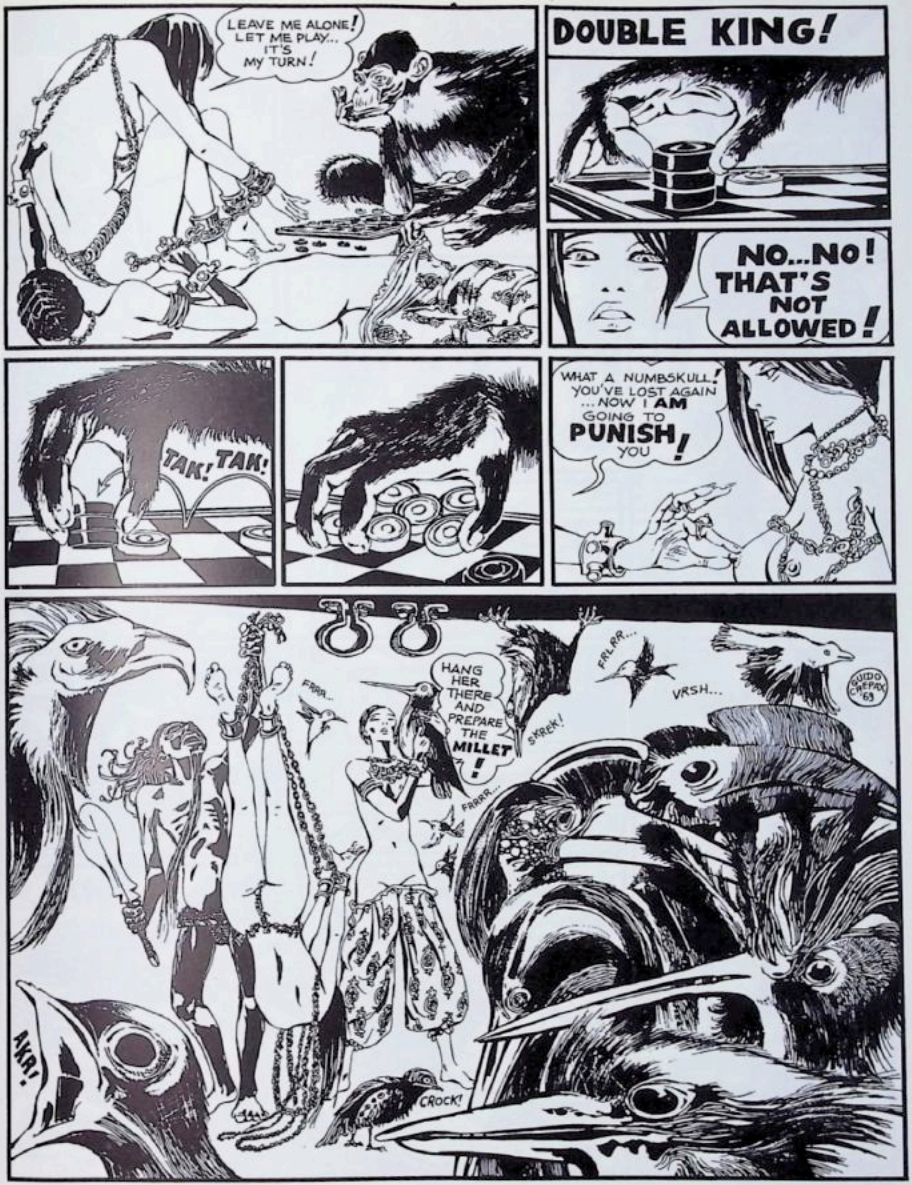

KLNK... KLNK...
QUICKER, BIANCA!
KR... KRPK... KRR...
TSK..TSK ... THAT'S NO GOOD... START AGAIN FROM SCRATCH!

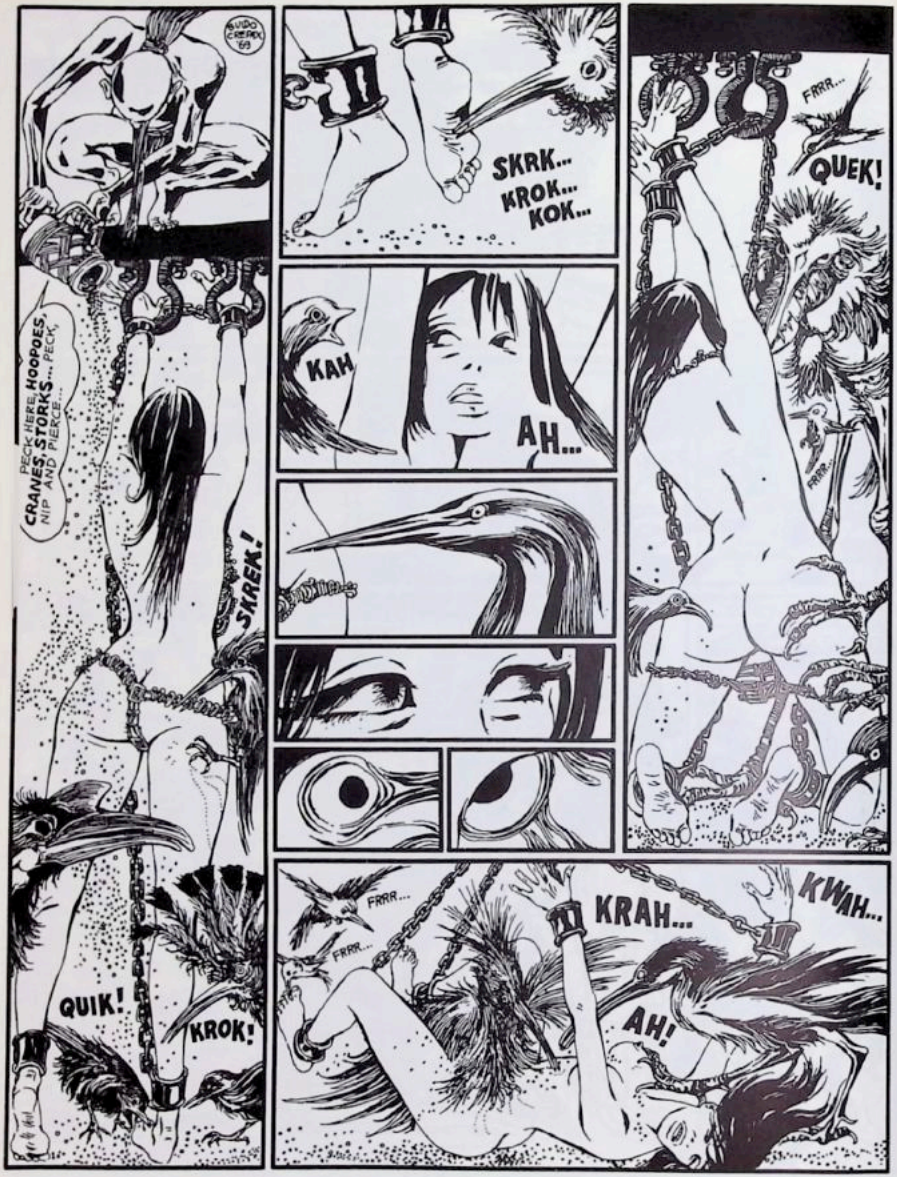

HMM...THAT'S DREADFUL. IT'S ALL RAVELLED! TOO BAD, EH?...
OH, NO! BUT I...
TAKE HER, CALIBAN!
AH!
I AM CURIOUS →
NO! NOT THERE... DON'T LOCK ME IN!
HHH... HHM...

GAME TWO
IT'S TIME... SHOULD I WAKE HER UP?
NO, WAIT... LET'S LEAVE HER BE A LITTLE LONGER! SHE MUST BE VERY TIRED...
NO, NO, I'M COMING... I'M READY!
...WHITE FOR BIANCA!
PST... PST... IMPERCEPTIBLE ...HEE! HEE!
FIFTH MOVE...
THREE IN A ROW!
HMM... THAT'S ANOTHER ROW... HA! HA!
TWELFTH MOVE...
THAT'S SIX YOU'VE LOST NOW! GET OUT OF THIS, BANQUO!
...AND YOU MUST PAY THE FORFEIT!
OH, NO! YOU CAN'T... A DIAGONAL LINE DOESN'T COUNT!
HE TAKES SEVEN OF YOURS WITH THAT MOVE...

ARTEMISIA NEEDLES, COMPLETELY PAINLESS!
DRAW THE CHINGS ON THE HIPS AND LOINS CLEARLY...
WE'VE FOUND A PERFECT KYUNGRAK ON HER THIGHS!
GUIDO CREPAX '69
HMM... AND THIS? THIS... AH, YES!
HAAA-SHH!
YOU CAN GO AND SLEEP NOW, BIANCA!

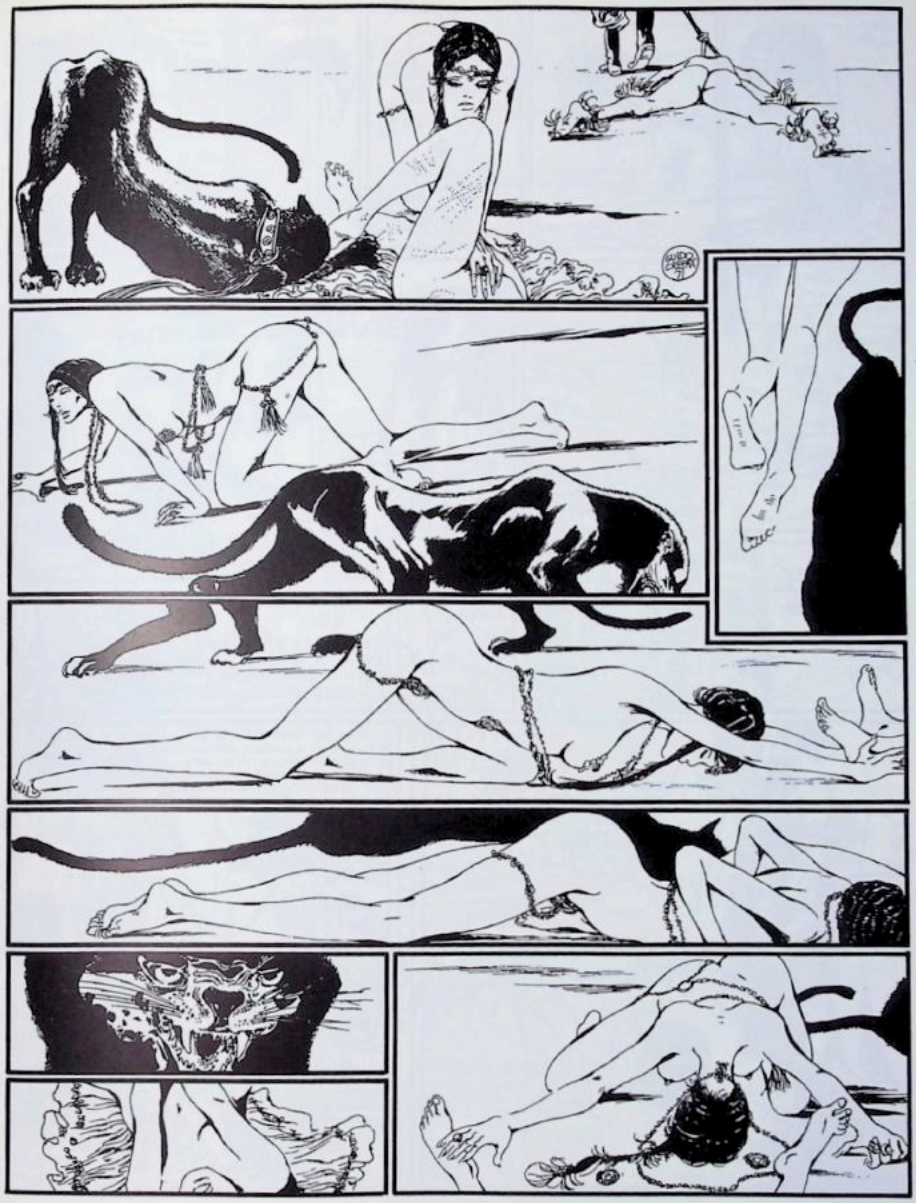
THIRD NIGHT
DLING...
TRLING... DGL...
...TLRENG...
ATROCIOUS RATTLESNAKE
BOTROPINE...
GAME THREE
BEWARE, BANQUO! TODAY, YOU FACE A VERY AGGRESSIVE OPPONENT...


LEAVE ME ALONE! LET ME PLAY... IT'S MY TURN!
DOUBLE KING!
NO...NO! THAT'S NOT ALLOWED!
TAK! TAK!
WHAT A NUMBSKULL! YOU'VE LOST AGAIN ...NOW I AM GOING TO PUNISH YOU!
HANG HER THERE AND PREPARE THE MILLET!
FRRR...
FRLRR...
VRSH...
SKREK!
FRRR...
AKR!
CROCK!
GUIDO CHEPAX '69


HUGO CREPAX 69
PECK HERE, HOOPOES
CRANES, STORKS... PECK,
NIP AND PIERCE...
SKREK!
QUIK!
KROK!
SKRK...
KROK...
KOK...
KAH
AH...
FRRR...
QUEK!
FRRR...
FRRR...
KRAH...
KWAH...
AH!

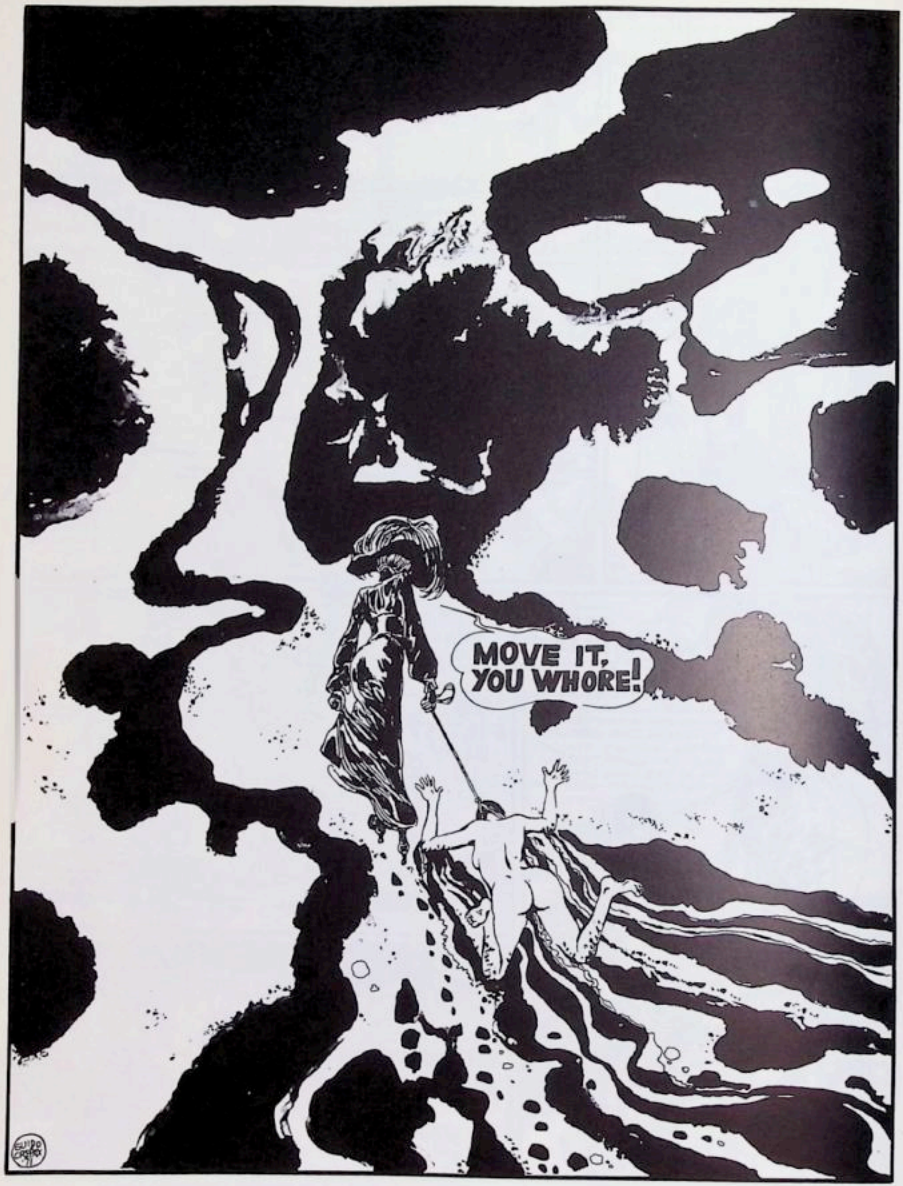
GUIDO CREPAX

FOURTH NIGHT
AT HER, PANTHERS!
SHRED HER!
GRRR... RHM... HR...
HMMR...
GHAH!
HLL...
AHH!
GROAR!
...HMNN...
...HH OHHH ...
HM... HM... YOU STOOD UP TO MY CATS WELL... BUT IT MAY BE MORE DIFFICULT TOMORROW ... THAT'S WHEN YOU PLAY YOUR LAST MATCH!
...HMN...
...HMM...
SDRSHH...
HLP...
HLP...

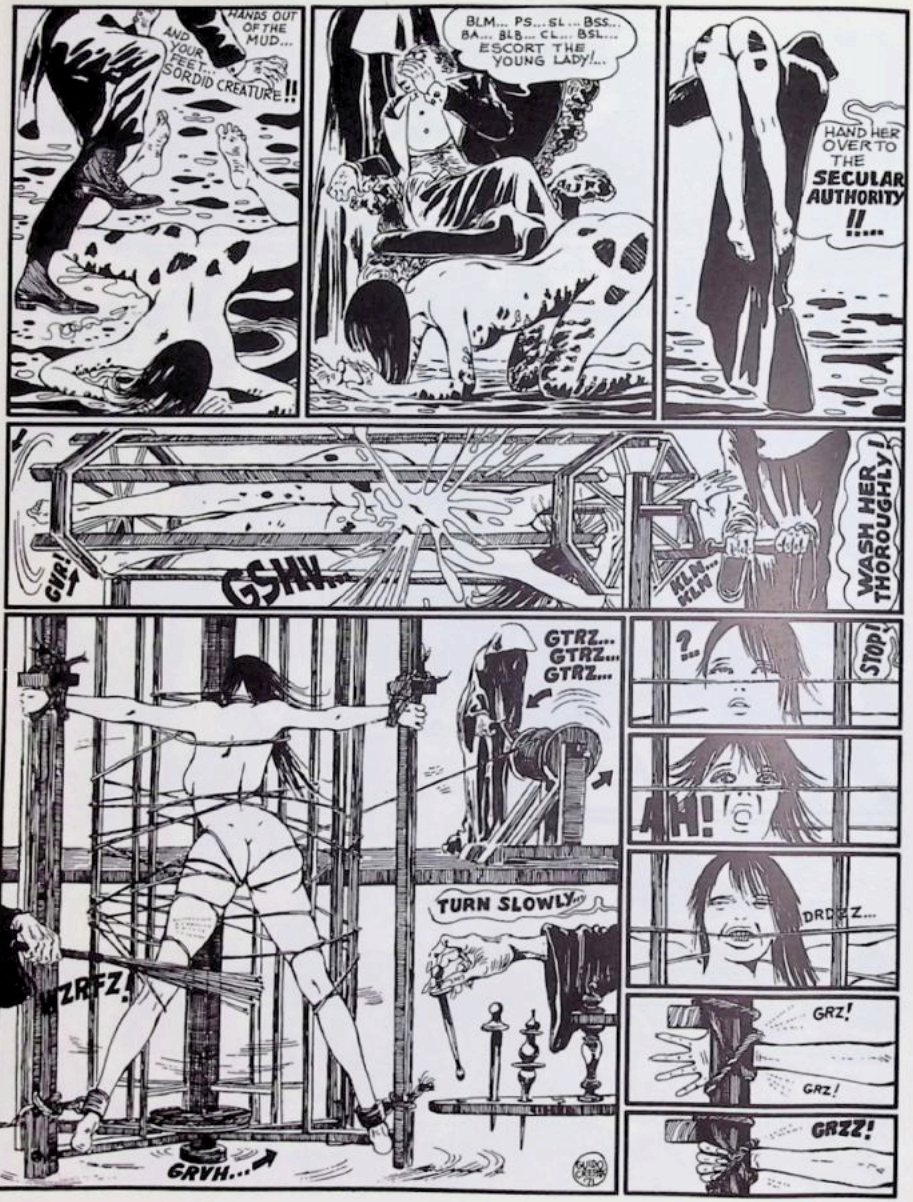


HMM.....HM.....HM.....
...HM.....
...HNNN.....HHNNN.....
...HM.....MMMMM.....HM.
...OHHHHH.....HH.
...HHHH.....OHHHHHH
...HM...HM...
OH... I'D FORGOTTEN THE EXAMINATION!..
JULIETTE!!.....
JULIETTE, TAKE HER AWAY
COME ON, UP... ON YOUR FEET! COME AND GET DRESSED ... OBEY!
TOUTE NUE, ONDULEUSE ET LE TORSE VIBRANT... ... BOUCLAIT NONCHALAMMENT SES JARRETIÈRES ROUGES SUR DE TRÈS LONG BAS BLANCHES D'UN TISSU TRANSPARENT...

BUT... IT'S SO MUDDY... I'LL DIRTY MY DRESS!
MOVE.!
THAT MAN OVER THERE IS WAITING TO ADMIT YOU TO THE EXAMINATION... STRIP!
OFF WITH THE LOT! TAKE OFF YOUR SHOES AND STOCKINGS AS WELL... AND DON'T WALK! YOU MUSTN'T LET YOUR HANDS AND FEET TOUCH THE GROUND ....
I SAID KEEP YOUR HANDS OFF THE GROUND! YOU FILTHY SLUT !!!
SDRG!
THERE...THAT'S IT! KEEP GOING AND BE CAREFUL NOT TO DIRTY YOUR HANDS AND FEET!...

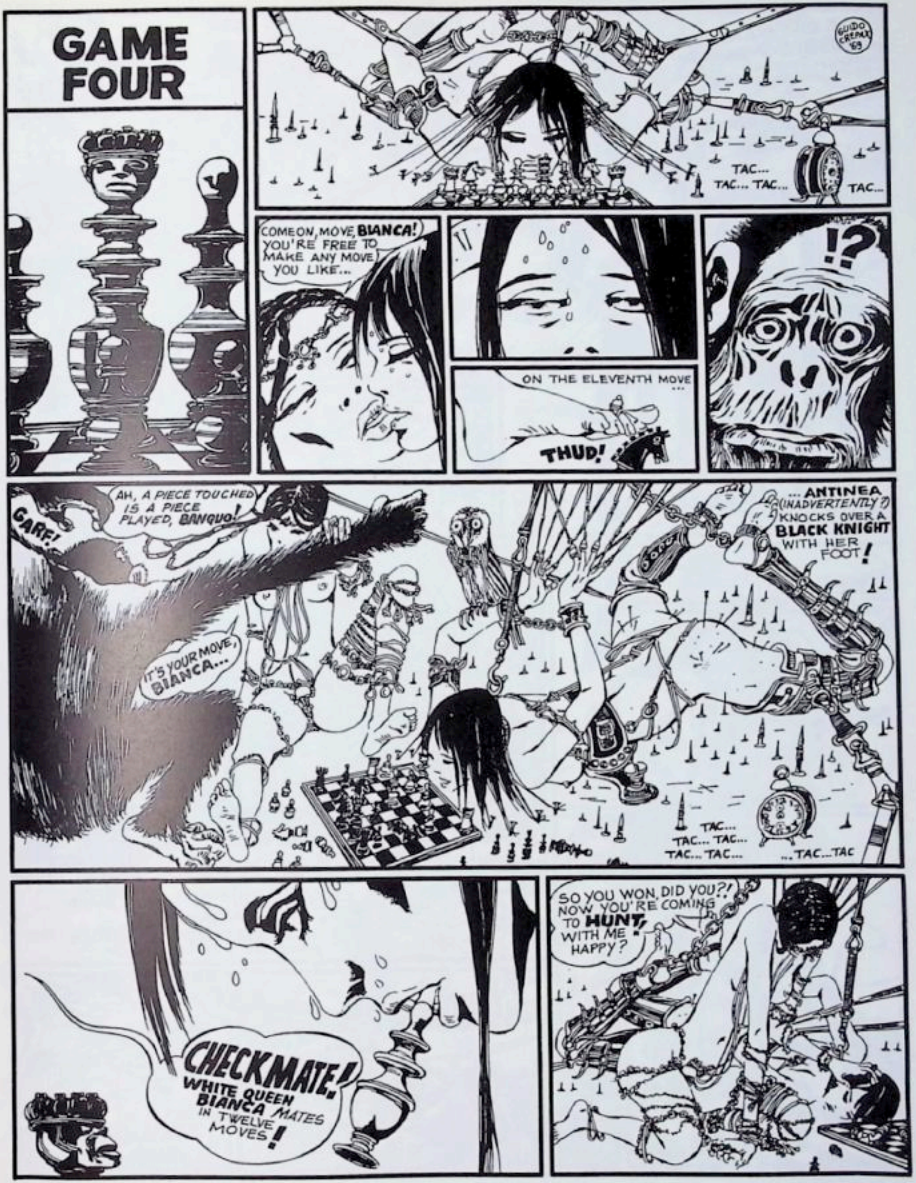

MOVE IT, YOU WHORE!

GO ON BY YOURSELF, AND HURRY!
LATE AGAIN, BIANCA! YOU SHOULD HAVE BEEN QUICKER...
VBH... VBH...
SHOW ME YOUR HANDS!
YOUR FEET... HMM...
AGH!
YOU DOLT! YOU SPILT THE ASH!
GO AWAY - YOU CAN APPLY TO THE COMMISSION WITHOUT MY BACKING.


HANDS OUT OF THE MUD... AND YOUR FEET... SORDID CREATURE!!
BLM... PS... SL... BSS... BA... BLB... CL... BSL... ESCORT THE YOUNG LADY!..
HAND HER OVER TO THE SECULAR AUTHORITY!!....
GNR!
GSHH...
KLN... KLN
WASH HER THOROUGHLY!
GTRZ... GTRZ... GTRZ...
TURN SLOWLY...
?...
STOP!
AH!
DRRRZ...
GRZ!
GRZ!
GRZZ!
ZRFZ!
GRVH...

QUAM PROCUL AUT MOLLI SUCCEDERE SAEPIUS UMBRAE VIDERIS AUT SUMMAS CARPENTEM IGNAVIUS HERBAS...
... EXTREMAMQUE SEQUI, AUT MEDIO PROCUMBERE CAMPO PASCENTEM ET SERAE SOLAM DECEDERE NOCTI...
... CONTINUO CULPAM FERRO COMPESCE PRIUS QUAM...
... DIRA PER INCAUTUM SERPANT CONTAGIA VULGUS!
NON TAM CREBER AGENS HIEMEM RUIT AEQUORE TURBO QUAM MULTAE PECUDUM PESTES...
... NEC SINGULA MORBI CORPORA CORRIPIUNT...

NO...NO... LEAVE ME ALONE ...YOU HAVE NO RIGHT! WHY?
NO! NO...NO... NOOO!..
ZAK!
THE FALSE BEHEADING HAS BEEN PERFORMED! YOUR GUILT CANNOT REALISTICALLY BE PROVEN...
COME ON NOW! THE GAME IS ABOUT TO BEGIN...

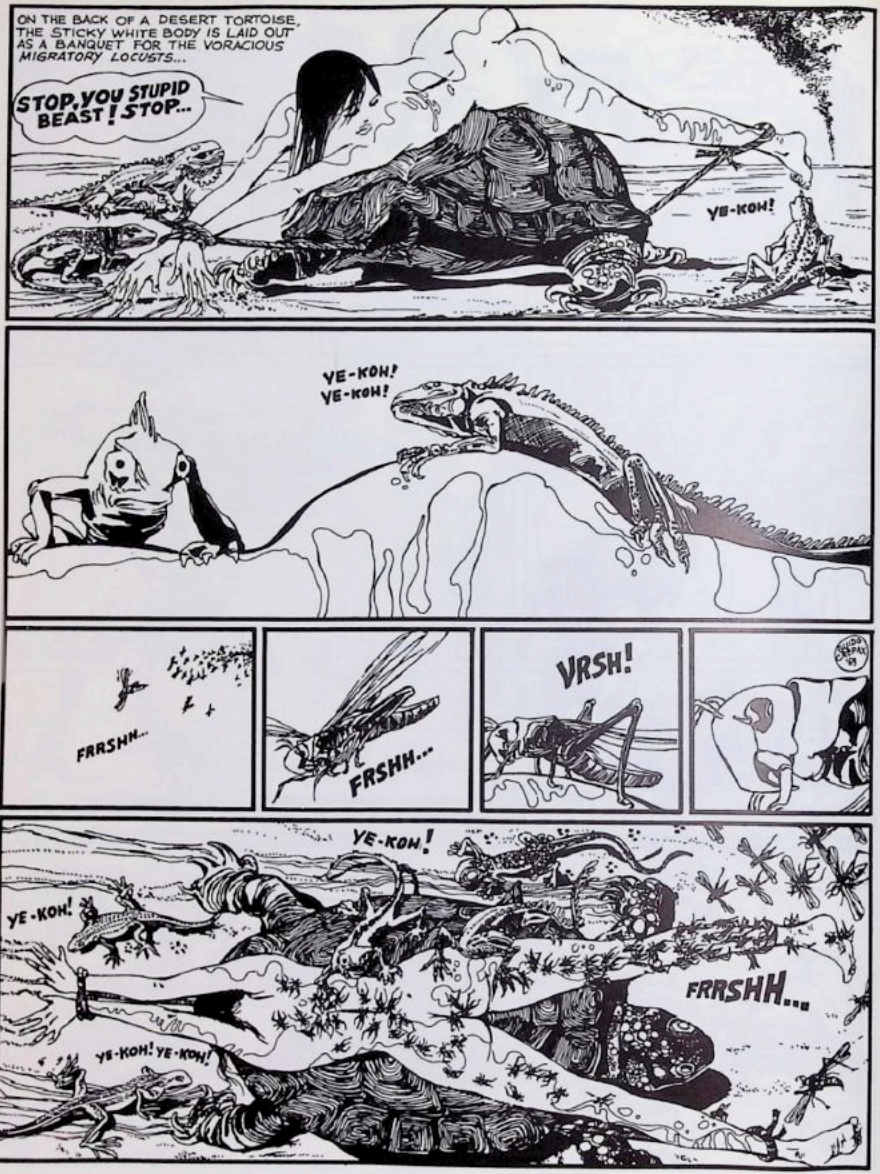

GAME FOUR
GUIDO CREPAX '69
TAC... TAC... TAC... TAC...
COMEON, MOVE BIANCA! YOU'RE FREE TO MAKE ANY MOVE YOU LIKE...
ON THE ELEVENTH MOVE ...
THUD!
!?
GARF!
AH, A PIECE TOUCHED IS A PIECE PLAYED, BANGUO!
IT'S YOUR MOVE, BIANCA...
... ANTINEA (UNADVERTENTLY) KNOCKS OVER A BLACK KNIGHT WITH HER FOOT!
TAC... TAC... TAC... TAC... ...TAC...TAC
CHECKMATE! WHITE QUEEN BIANCA MATES IN TWELVE MOVES!
SO YOU WON, DID YOU?! NOW YOU'RE COMING TO HUNT, WITH ME HAPPY?

GIVE THE MARE A GOOD DRUBBING-DOWN!
QUICKLY... SHOE HER, SADDLE HER, AND BRIDLE HER...
¡HIHH!
SZR!
STRZ!
SRZ!
TA-KLAN!
YEAH!... YAOUH...
YAH!
YOU LOT. SHOUT... SHOUT! RUN ON AHEAD YOU LAZY BITCHES... DRIVE THEM OUT!
KNEEL! WE'VE ARRIVED...
TA-KLAN! TAN!
IN THE SUITORS' RESERVE THE BEATERS ARE POINTING...
CLICK!
...YOU MUST BE THERE... I SENSE YOU...

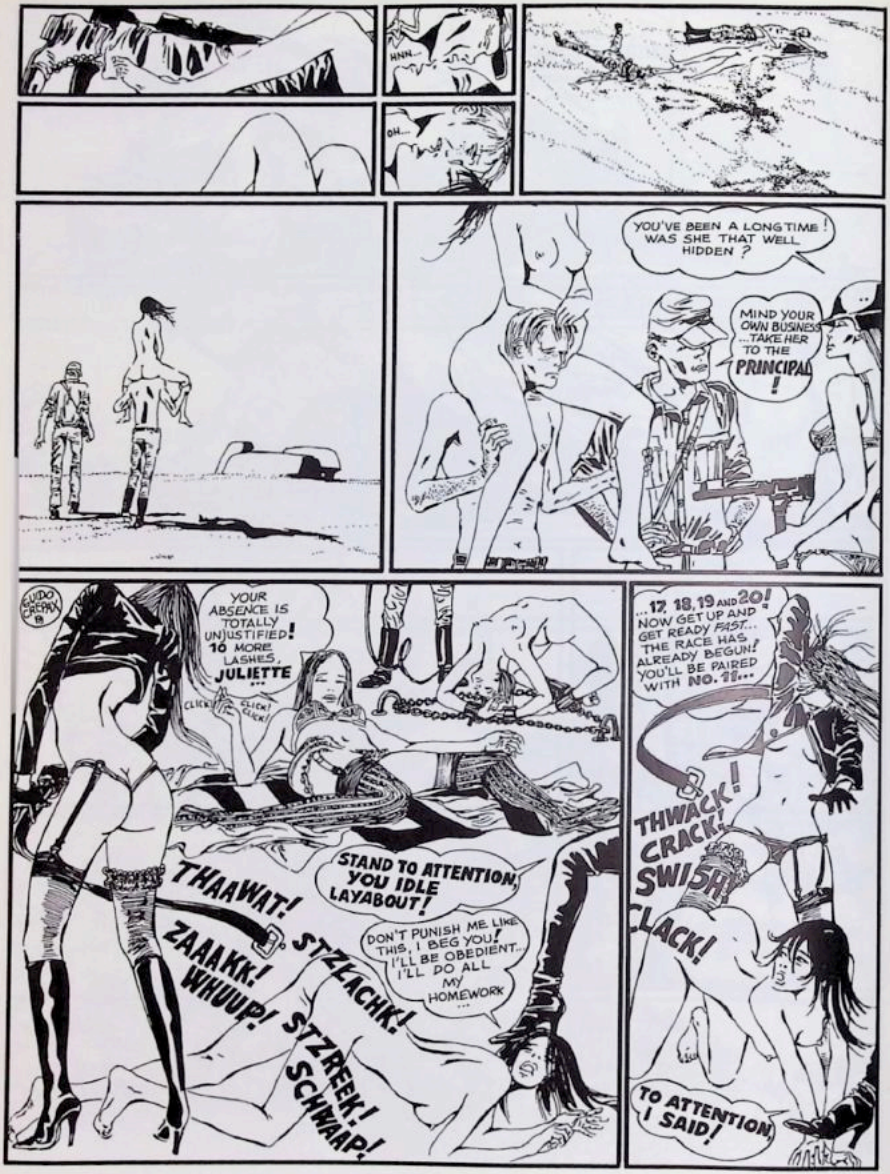
YAOHAH!..
YAOUH!..
OUAHAH!..
DAMN! THE BITCHES HAVE FRIGHTENED HIM OFF... THEY'VE CAUGHT ANOTHER SCENT... QUICK, OVER THERE, GALLOP, BIANCA!
KWA-SHVV...
KWA-SHVV...
AUGH!
SHGLSH...
KVLGH...
AHRGH... HM...
WHIP...
THEY'VE DEVOURED HIM, THE BASTARDS! THEY STILL AREN'T ADEQUATELY TRAINED... COME ON, BIANCA!
JUMP... NOW!
WELL DONE! STEADY, NOW... MY RIFLE, QUICK!

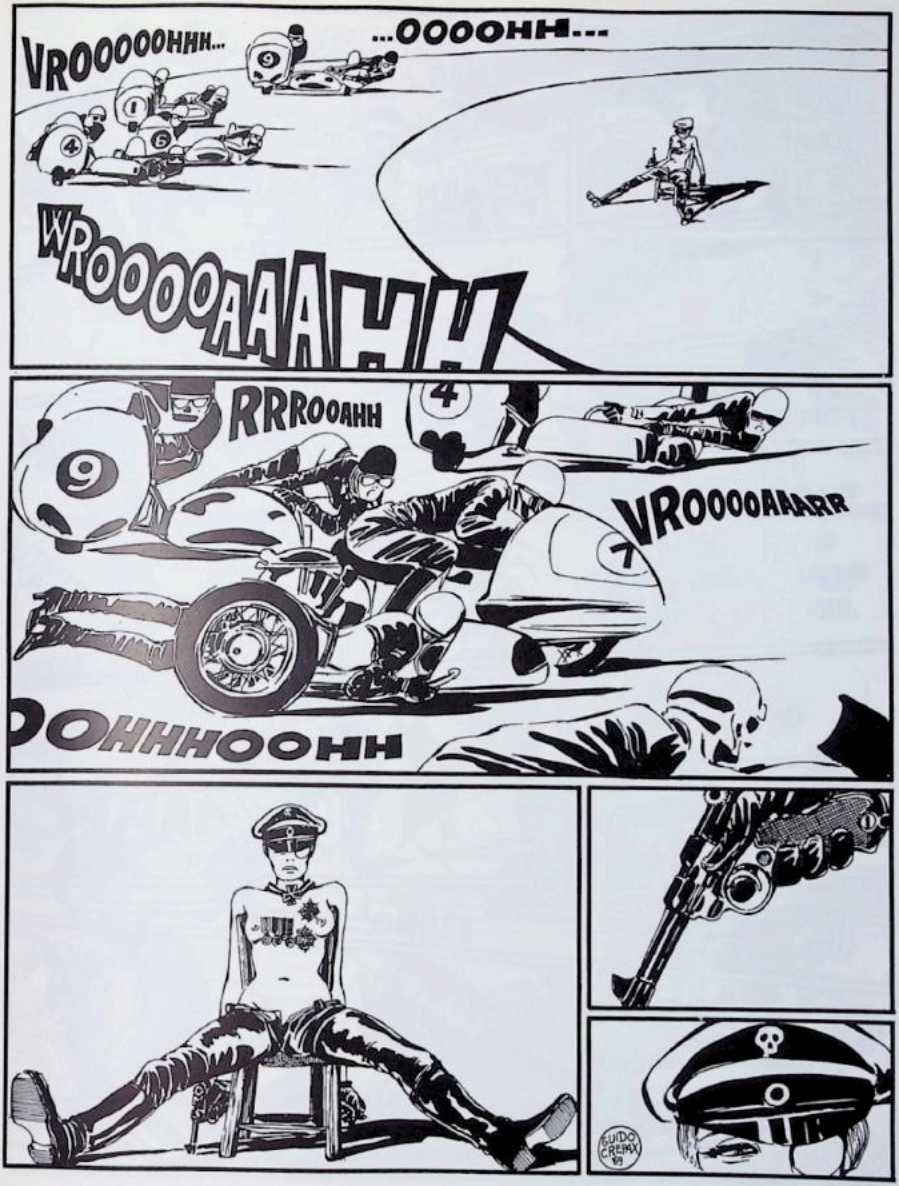
SHHH... QUIET, DOWN, BITCHES ... AND DON'T MOVE!
COME OUT!
KWA- -SHVVV...
AHAUGH...
AH...AGH!
AH...HA GOT HIM! HEE...HEE...
THIS ONE'S FOR BIANCA! TAKE HIM AWAY...
GUIDO CREPAX 65
MY TURN, NOW... OVER THERE... PERHAPS...
CLICK!
ANTINEA!
ANTINEA... THE MIGRATORY LOCUSTS ! THERE ARE MILLIONS OF THEM... WHAT SHALL WE DO ?
WE NEED BAIT, NATURALLY! THIS LITTLE BRUNETTE! ...IT'S A SHAME, THOUGH, MY SWEET LITTLE HORSE...

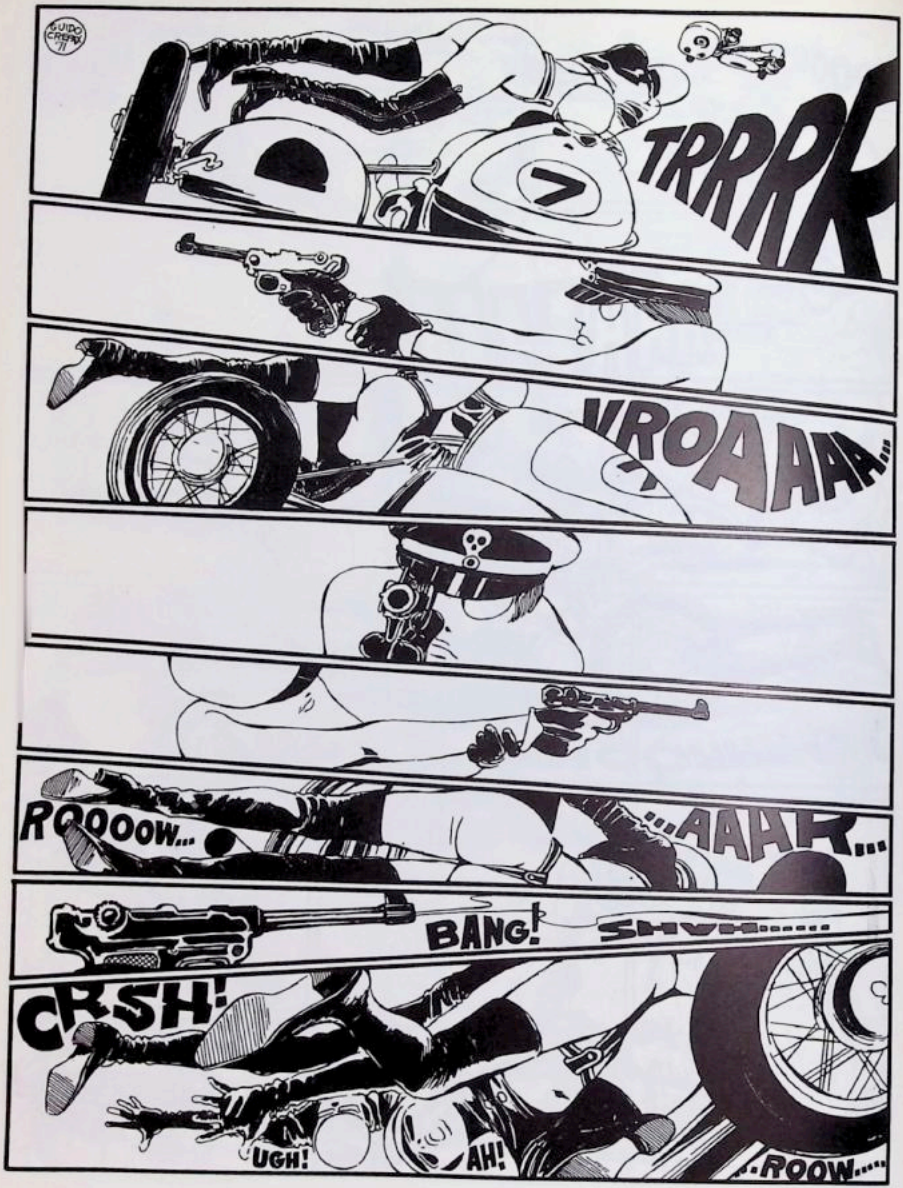
COME ALONG... OVER HERE! WE HAVEN'T GOT MUCH TIME...
THERE THEY ARE! HURRY!
POUR THE BIRD-LIME ON SLOWLY...THAT'S IT... NOW OVER HERE...
THEY'VE GONE... BUT I'M MOVING! WHERE?...
GUIDO CREPAX '83


ON THE BACK OF A DESERT TORTOISE, THE STICKY WHITE BODY IS LAID OUT AS A BANQUET FOR THE VORACIOUS MIGRATORY LOCUSTS...
STOP, YOU STUPID BEAST! STOP...
YE-KOH!
YE-KOH!
YE-KOH!
FRRSHH...
FRSHH...
VRSH!
YE-KOH!
YE-KOH!
YE-KOH! YE-KOH!
FRRSHH...

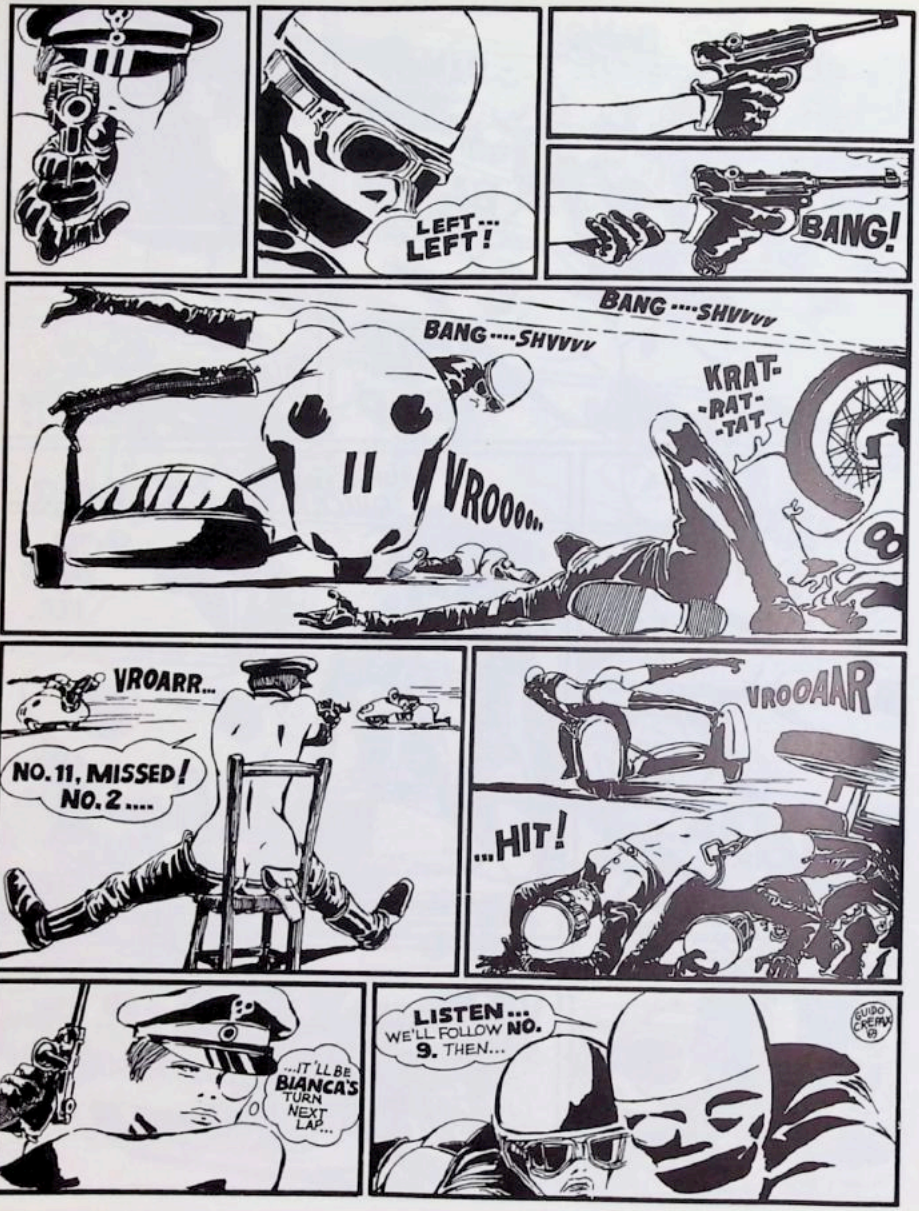
LET'S TAKE A LOOK IN THIS COURT TOO...
WE'RE ABOUT TO CROSS THE FRONTIERS OF THE THIRD KINGDOM ... WE CAN'T SEARCH TOO FAR FOR HER!
NO..SHE HASN'T LEFT THE KINGDOM! LOOK, OVER THERE...
THE SAURIANS HAVE SAVED HER! THEY'VE EATEN THE LOCUSTS...
WE LIKE YOU...
DON'T WE JUST LIKE HER?
SEE HOW MUCH WE LIKE YOU?
OH!..
HM... AGH!..
ENDO FREBA


HNN...
OH...
YOU'VE BEEN A LONG TIME! WAS SHE THAT WELL HIDDEN?
MIND YOUR OWN BUSINESS ...TAKE HER TO THE PRINCIPAL!
GUIDO CREPAX '81
YOUR ABSENCE IS TOTALLY UNJUSTIFIED! 10 MORE LASHES, JULIETTE ...
CLICK! CLICK! CLICK!
THAAWAT!
ZAAAKK! WHUUP!
STZLACHK!
STZREEK! SCHWAAP!
STAND TO ATTENTION YOU IDLE LAYABOUT!
DON'T PUNISH ME LIKE THIS, I BEG YOU! I'LL BE OBEDIENT... I'LL DO ALL MY HOMEWORK ...
...12, 18, 19 AND 20! NOW GET UP AND GET READY FAST... THE RACE HAS ALREADY BEGUN! YOU'LL BE PAIRED WITH NO. 11...
THWACK! CRACK! SWISH! CLACK!
TO ATTENTION I SAID!


VROOOOOHHH...
...OOOOHH...
WROOOOOAAAHHH
RRROOAHH
VROOOOAHARR
OOHHHOOHH
GUIDO CREMX '89

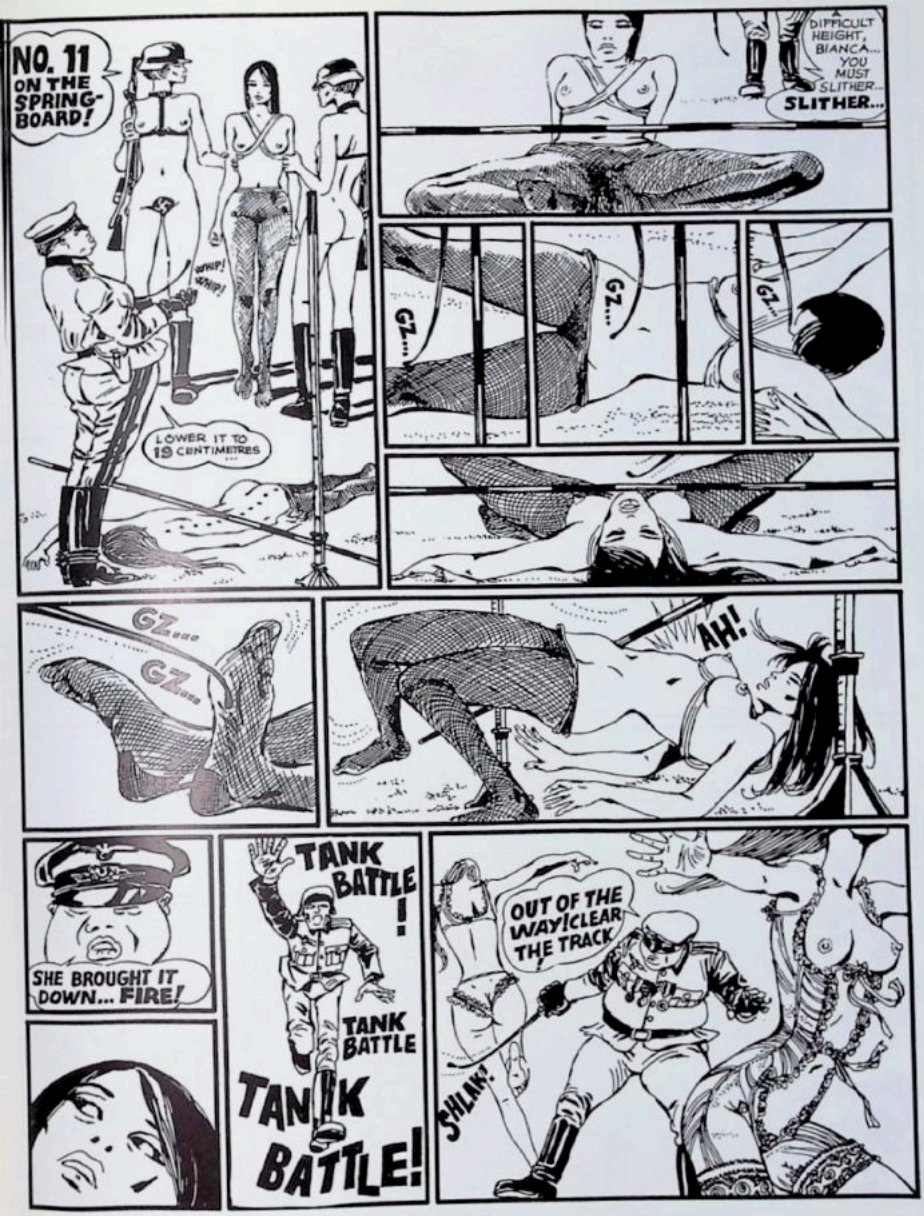

GUIDO CREPAX '71
TRRRR
VROAAAR...
ROOOOW...
...AAAR...
BANG!
SHVH.....
CRSH!
UGH!
AH!
...ROOW....

BANG!
BANG!
BANG!
VROAR
8
WR...
VROAP
N. 7...
...N. 4...
...N. 8...
KAPUTT!
THAT'S IT! GOOD...
THERE WE ARE!
ZHHP...
HOLD STILL!
JUMP ON... QUICK!
VROAP...
ROP
POP
VRP...
11
VROOOAR
11
GUIDO CREPAX '69

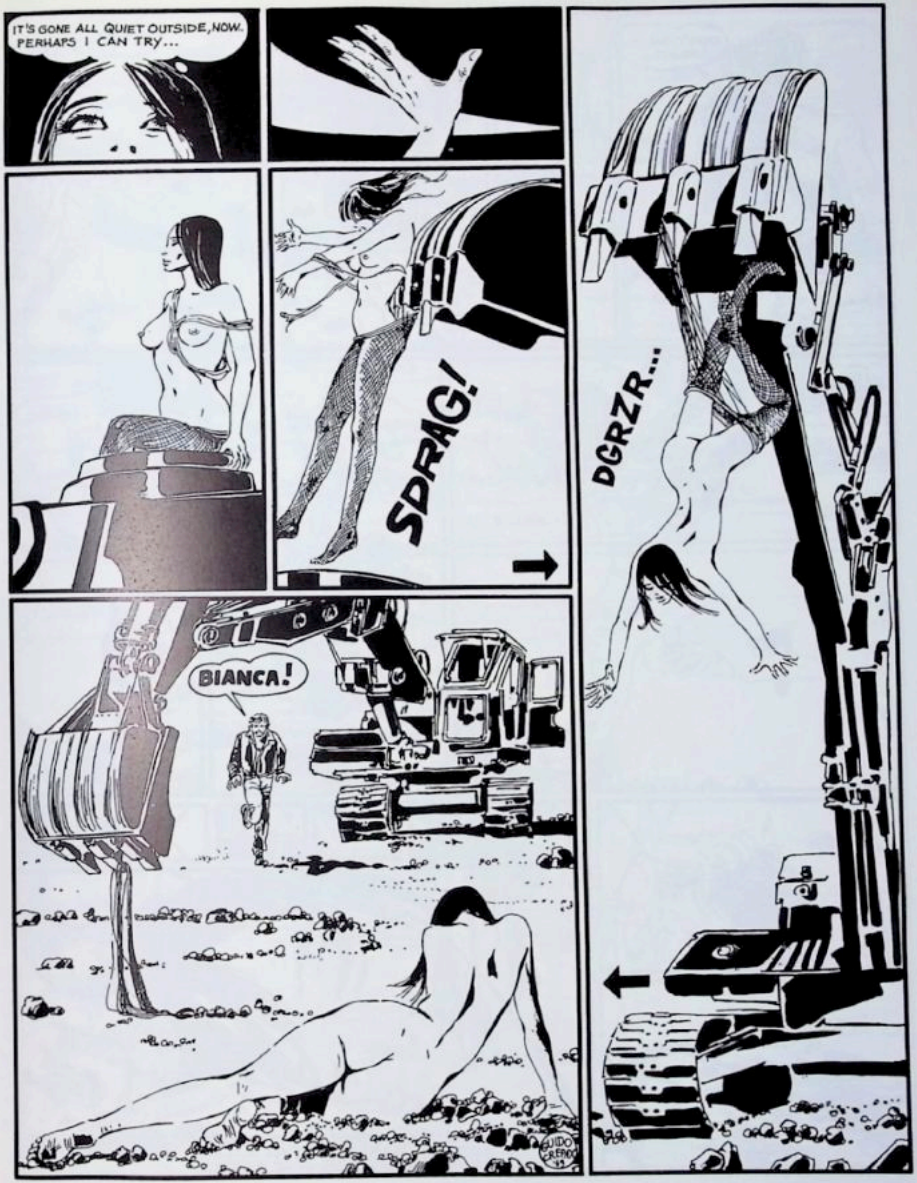

LEFT... LEFT!
BANG!
BANG ....SHVVVV
BANG ....SHVVVV
KRAT-
-RAT-
-TAT
VROOOm
VROARR...
NO. 11, MISSED!
NO. 2....
VROOAAR
...HIT!
...IT'LL BE BIANCA'S TURN NEXT LAP...
LISTEN... WE'LL FOLLOW NO. 9. THEN...
GUIDO CREPAX '69

ROOOOOAAH
OUT, NOW... LEAN RIGHT OUT!
VROOAR
...LAST BULLET...
THERE'S JUST TWO OF THEM LEFT NOW...
iiiH!
VROP!
NO, YOU'RE CUTTING IN FRONT OF THEM!
ROARRR
NO.9 BRAKES AND IS ELIMINATED!
BANG! BANG!
AHAHAHH!
VRP...!!
VRPOP!!
A MEDAL FOR THE DEBUTANT... WE'RE PROUD OF YOU!
I DON'T WANT YOUR MEDALS!
GUIDO CREPAX 69
YOU MAD REBEL!
RIGHT, MAKE HER JUMP!

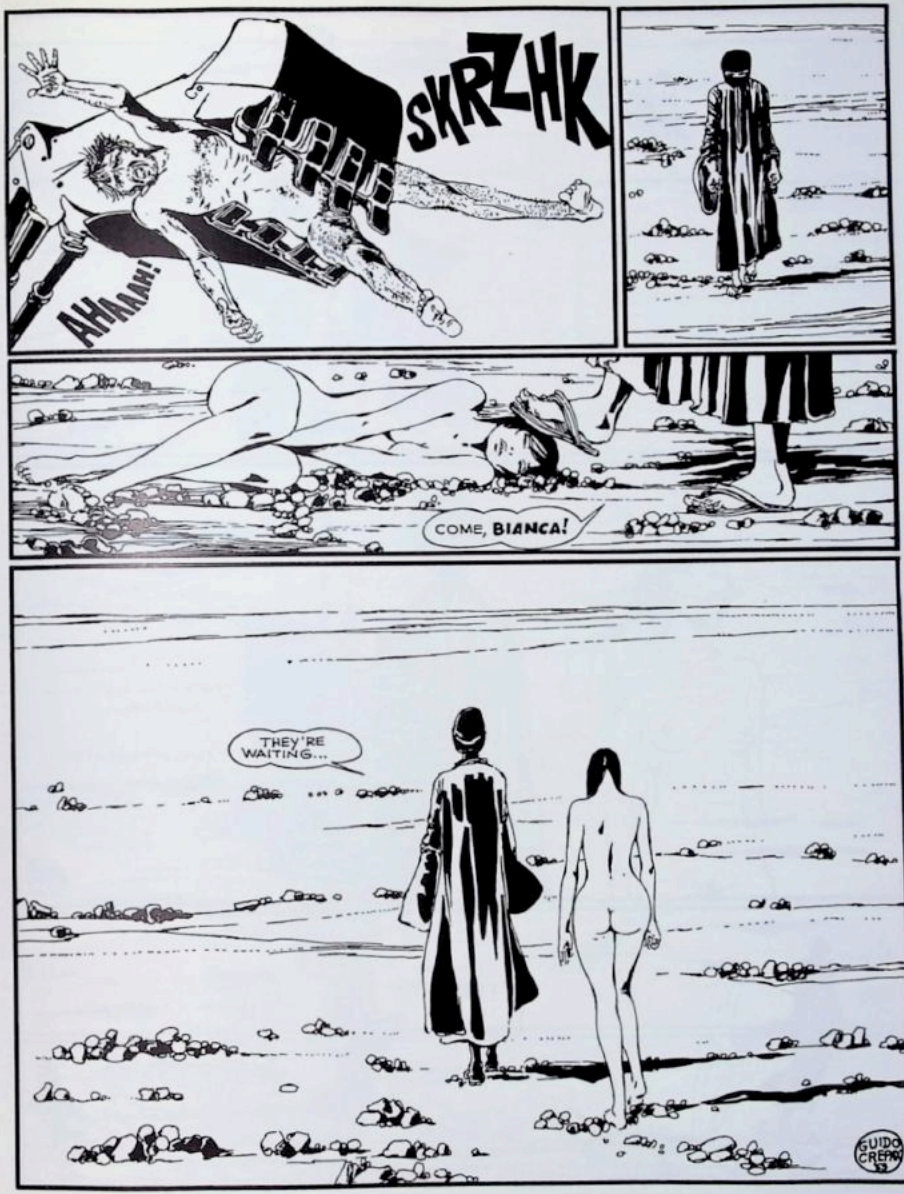
NO. 6 HAS FAILED AT 25 CENTIMETRES...
ELIMINATED!
COME FORWARD NO. 15... LOWER IT TO 23 CENTIMETRES!
THIS ONE JUMPS FRENCH-STYLE... SHE'S MAGNIFICENT! IN TRAINING WITH ME SHE JUMPED 18 CENTIMETRES... COURAGE, PUTAIN!
6
18
WELL DONE! TOTAL CONCENTRATION, NOW...
TZ!.. TZ!.. TZ!..
GZ... GZ... ...GZ...
HHH... AHHH..
15
AH!
SHE BROUGHT THE BAR DOWN... ELIMINATED!
WHIP... WHIP...
TRRR... TA-TA-TA!

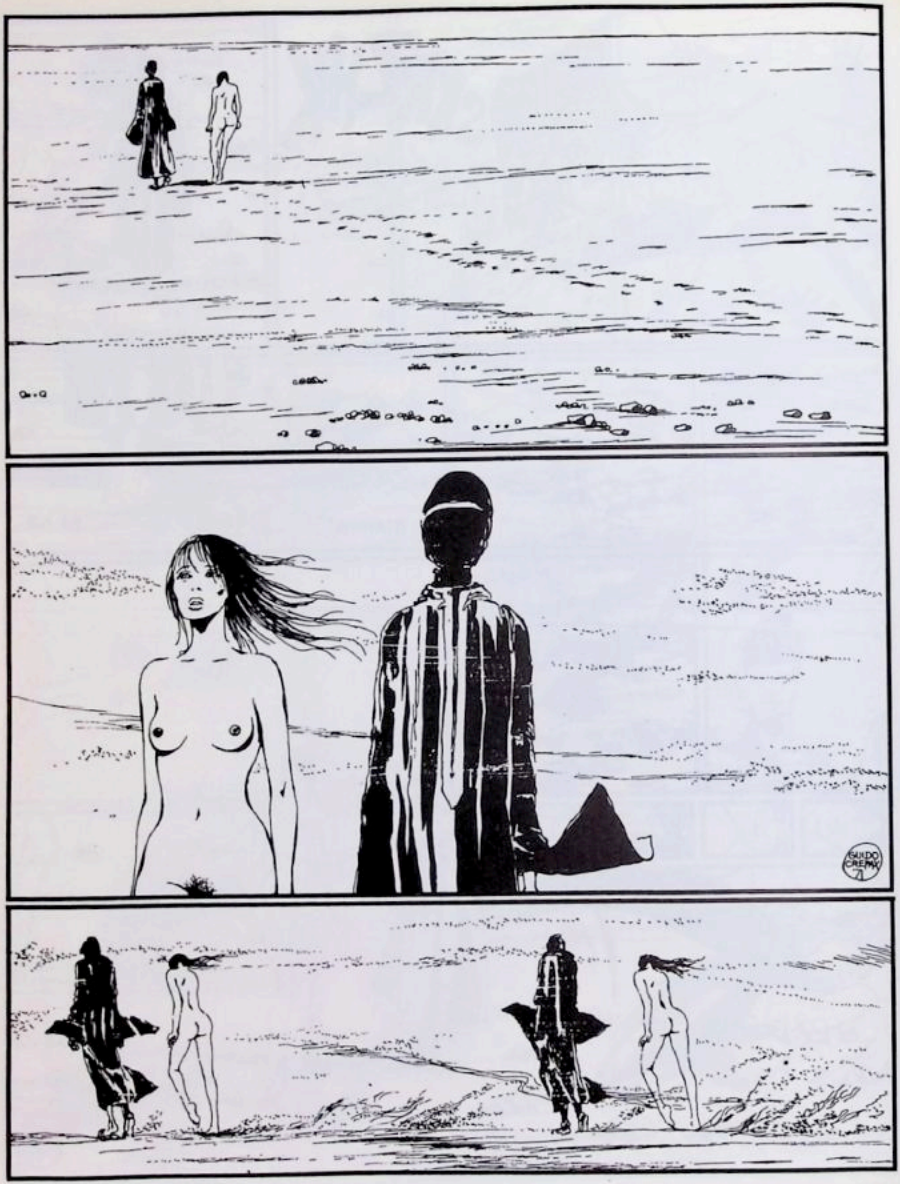

NO. 11 ON THE SPRING-BOARD!
WHIP! WHIP!
LOWER IT TO 15 CENTIMETRES
A DIFFICULT HEIGHT, BIANCA... YOU MUST SLITHER... SLITHER...
GZ...
GZ...
GZ...
GZ...
GZ...
AH!
SHE BROUGHT IT DOWN... FIRE!
TANK BATTLE!
TANK BATTLE
TANK BATTLE!
OUT OF THE WAY! CLEAR THE TRACK
SHLAK!

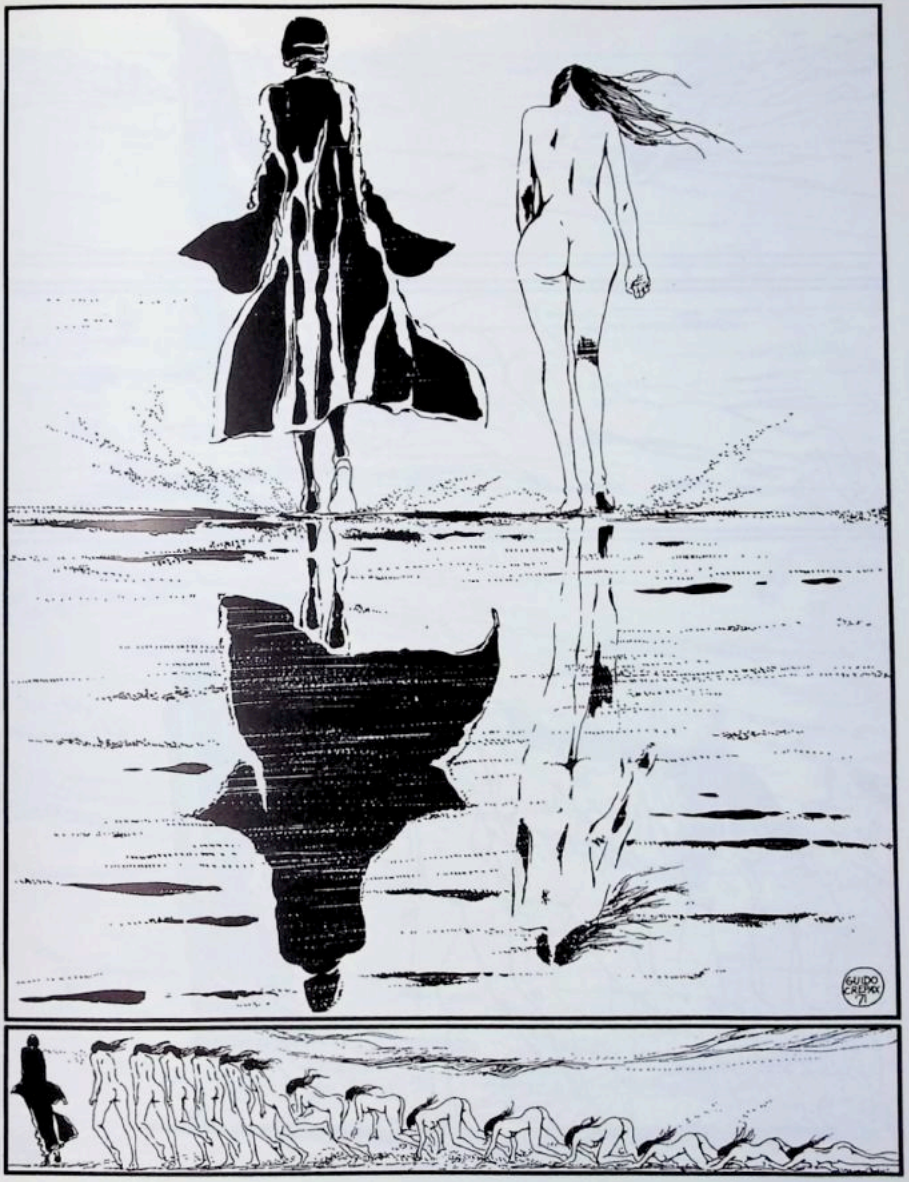
STOP!
INTERRUPT THE TRIALS!
KRRR...
KRR
KSBOONG!
KR...
KSR...
KRR.
KRRR...
CRASH!
UP AND OVER!
THERE... I'M SAFE INSIDE THIS MACHINE!
IF I CAN...
KRR.
KSBANG!
CRACK!

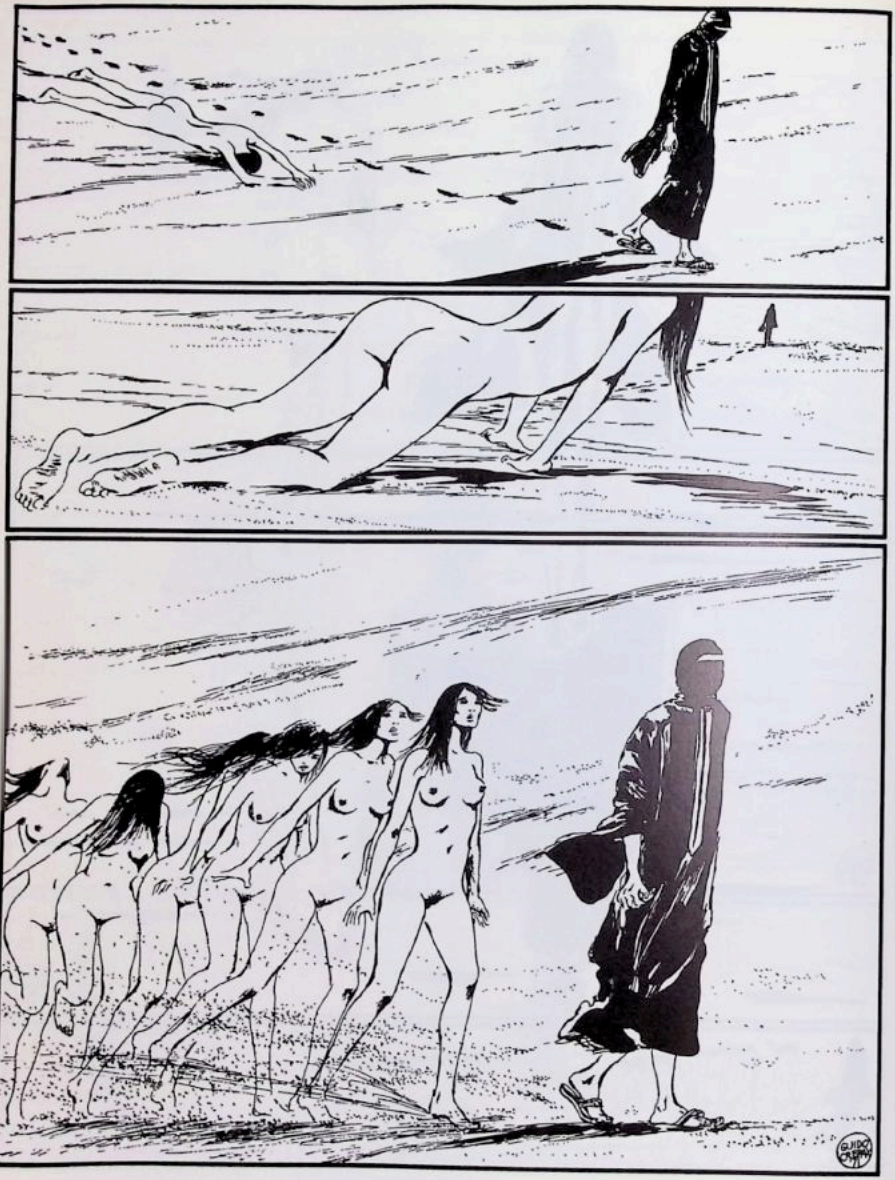

IT'S GONE ALL QUIET OUTSIDE, NOW. PERHAPS I CAN TRY...
SPRAG!
DGRZR...
BIANCA!
GUIDO CREPAX

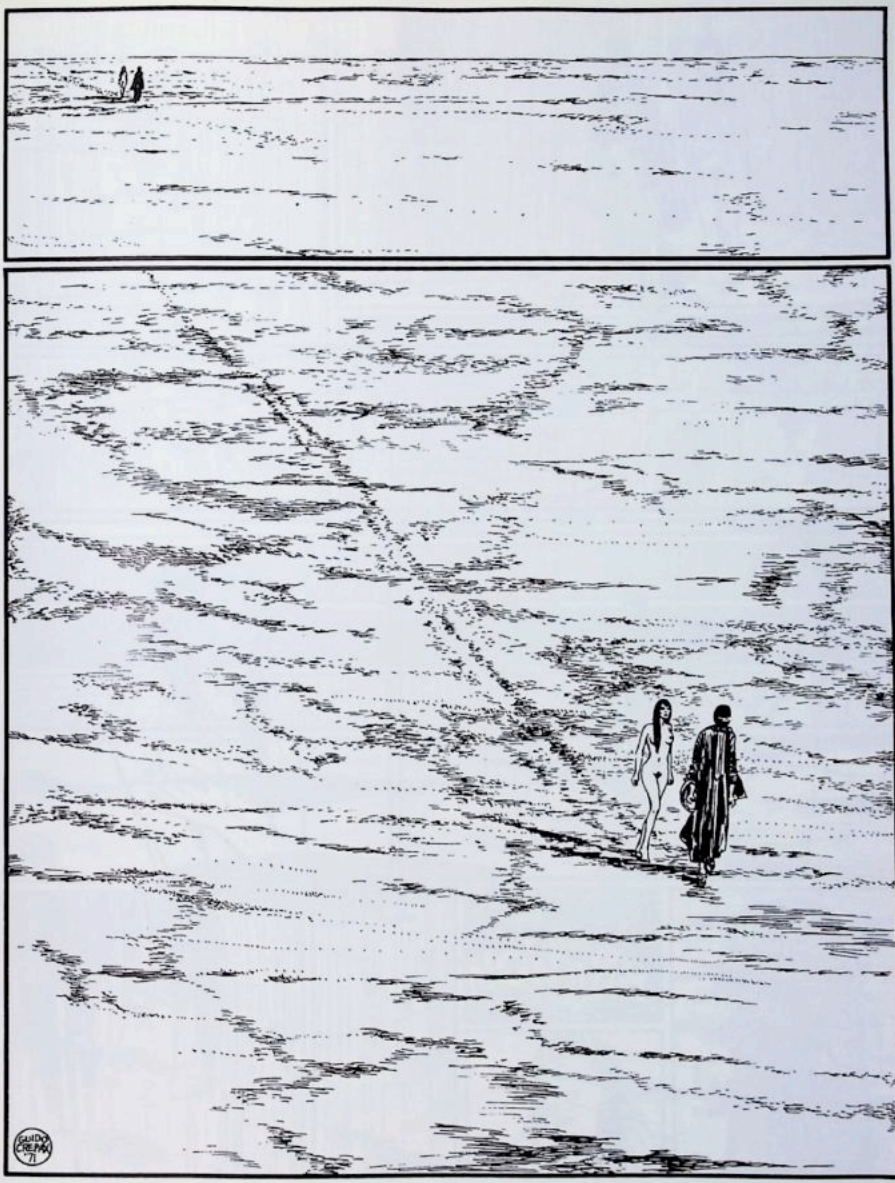
DON'T BE AFRAID...
THE HOUSE ISN'T THERE ANYMORE...
COME...
GUIDO CREPAX '68
I DREAM I SEE INFINITE VERSIONS OF YOU YOU'RE STRETCHED OUT ON THE BED YOU WAKE UP OR FALL ASLEEP YOU WAKE WHERE YOU FELL ASLEEP OR ELSEWHERE


SKRZHK
AHAAAH!
COME, BIANCA!
THEY'RE WAITING...
GUIDO CREPAX


GUIDO CREPAX


GUIDO CREPAX '71

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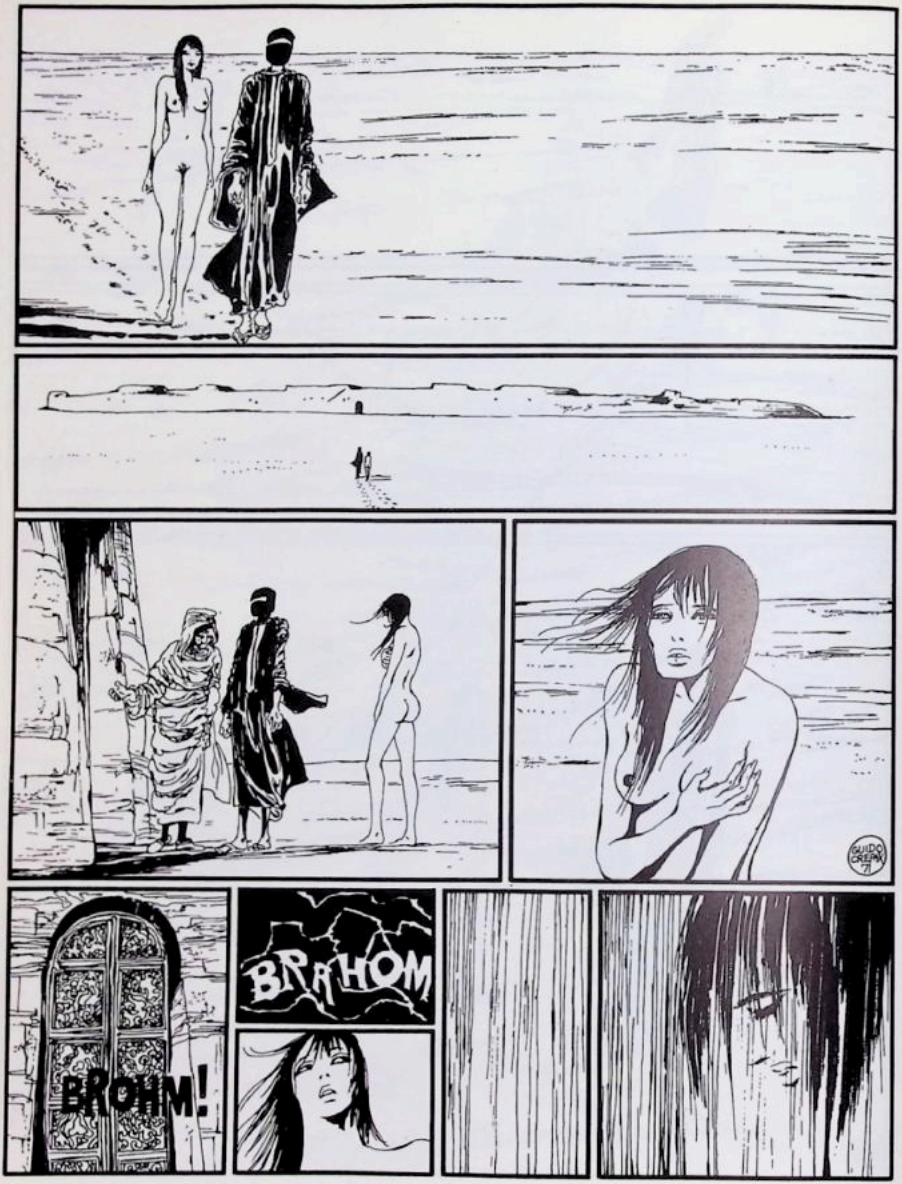
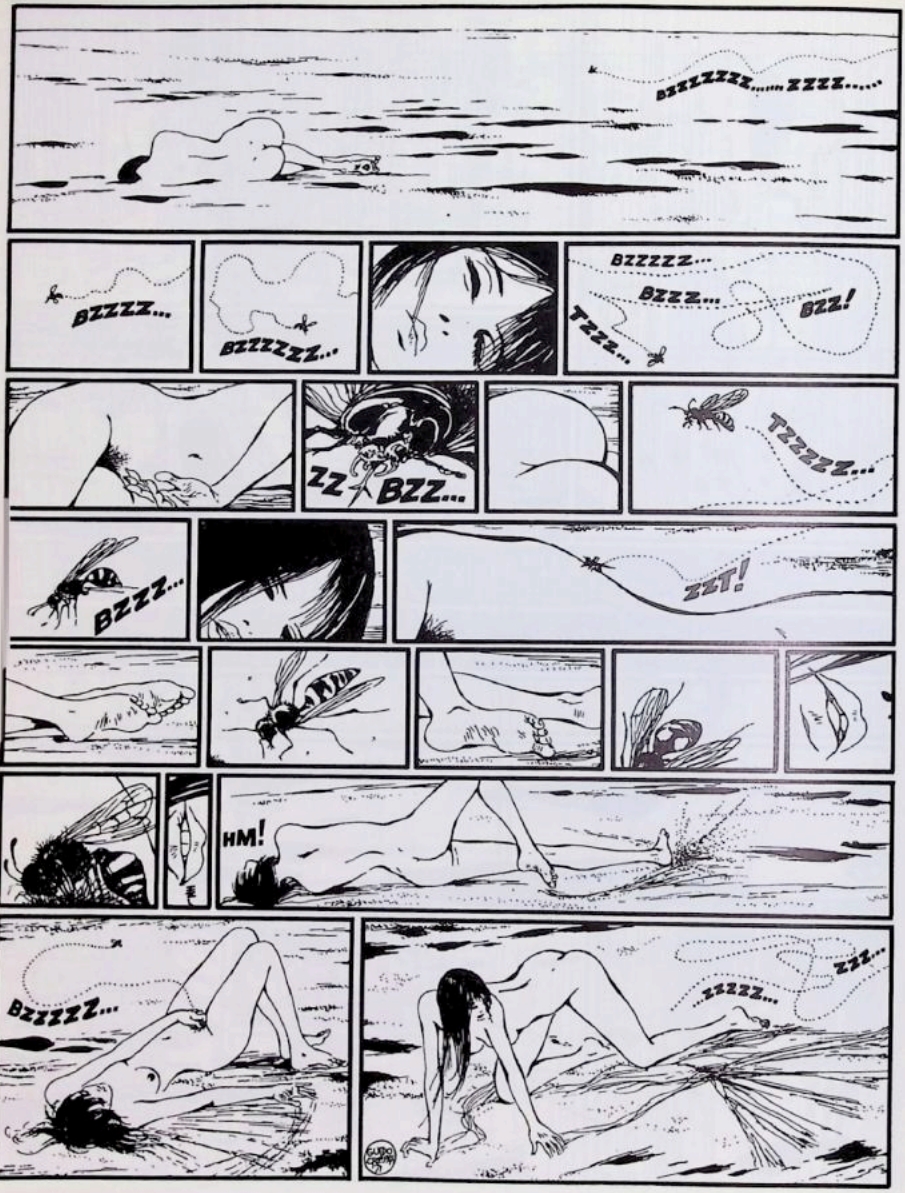
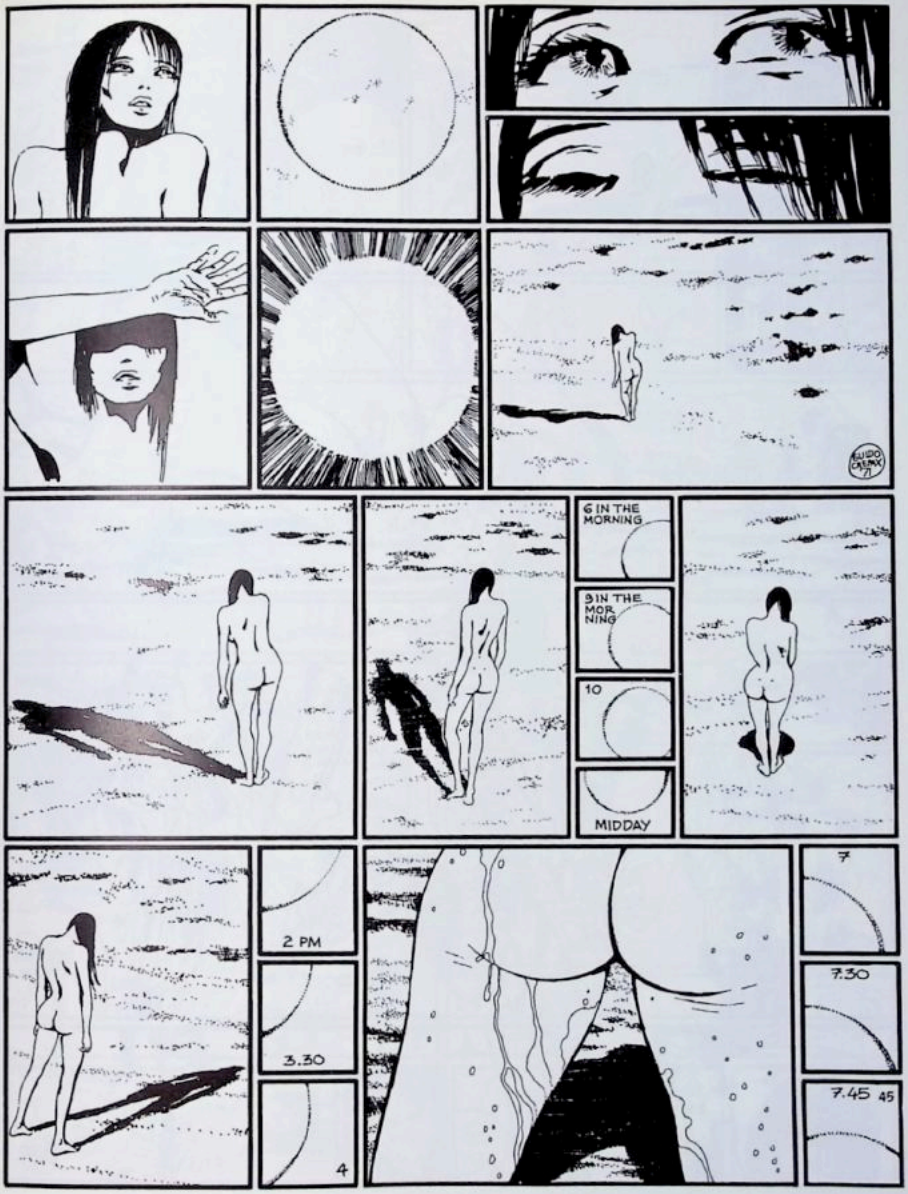
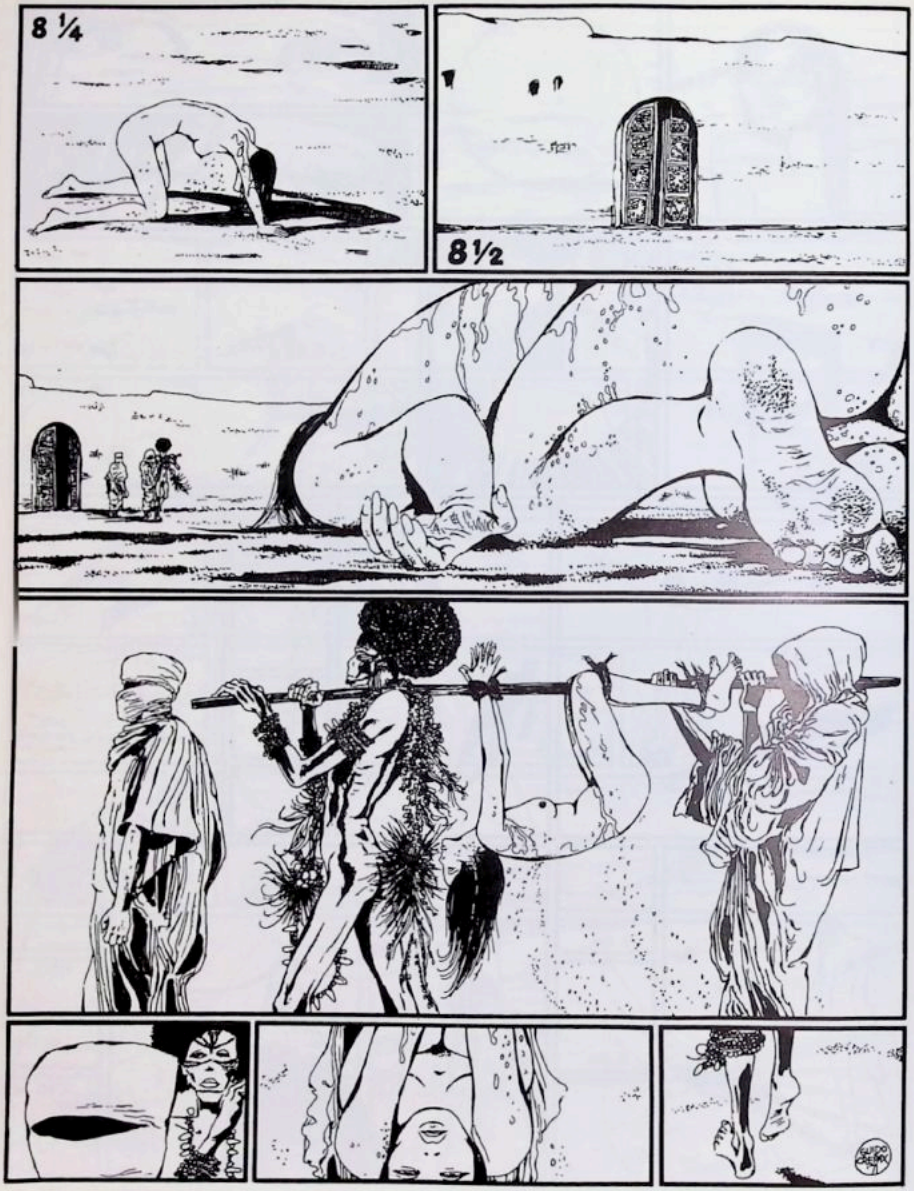
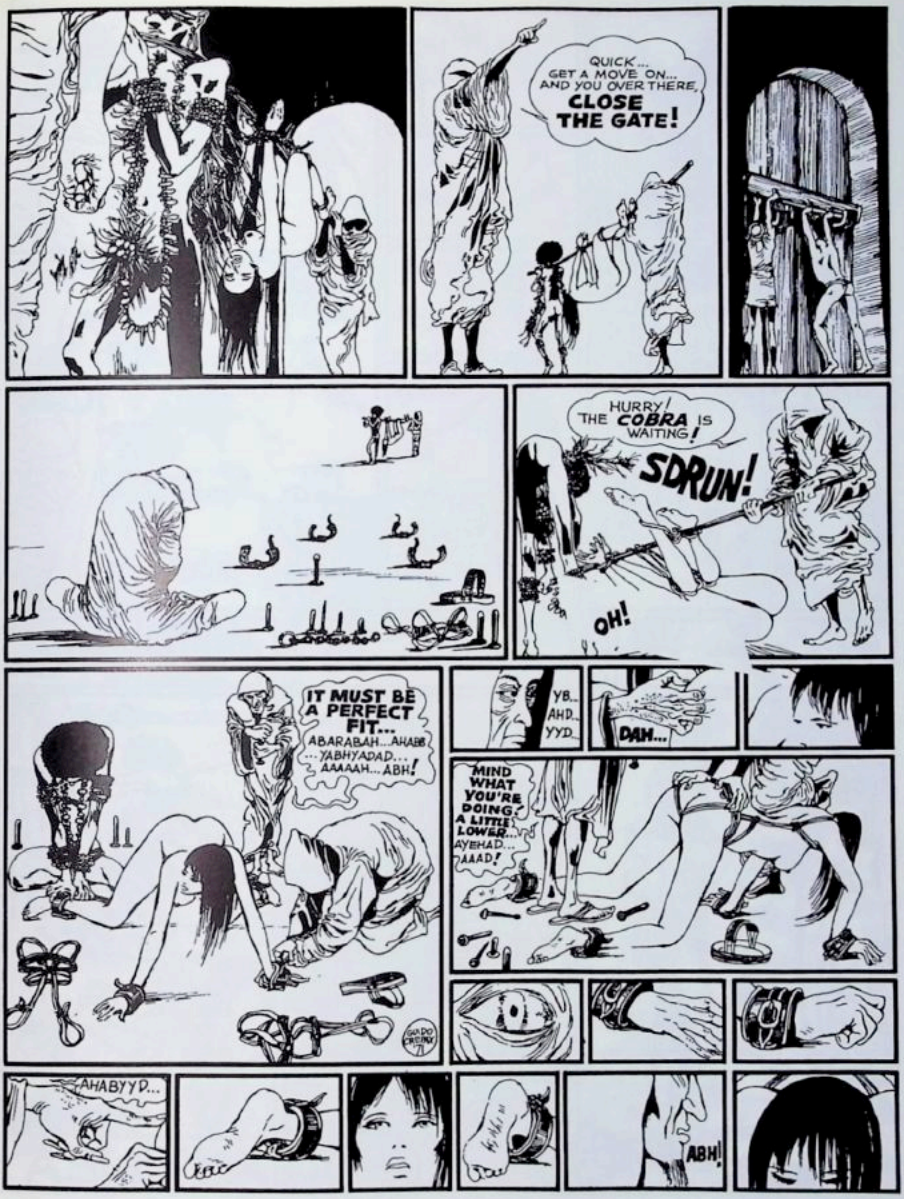

BRAHOM
BROHM!

GUIDO CREPAX

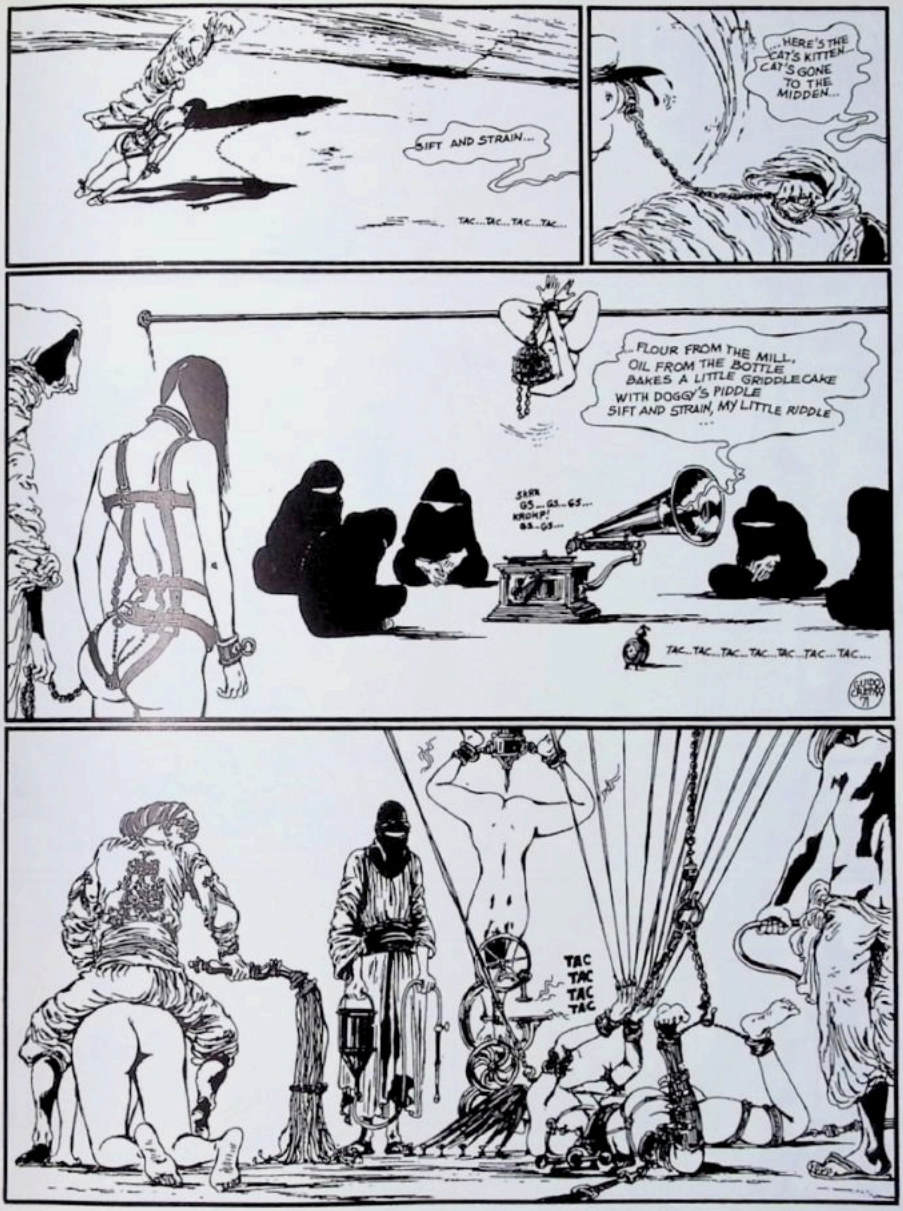

BZZZZZZZ..... ZZZZ.....
BZZZZ...
BZZZZZZZ...
BZZZZZ...
BZZZ...
TZZZ...
BZZ!
ZZ BZZ...
TZZZZZ...
BZZZ...
ZZT!
HM!
BZZZZZ...
ZZZZZ...
ZZZ...

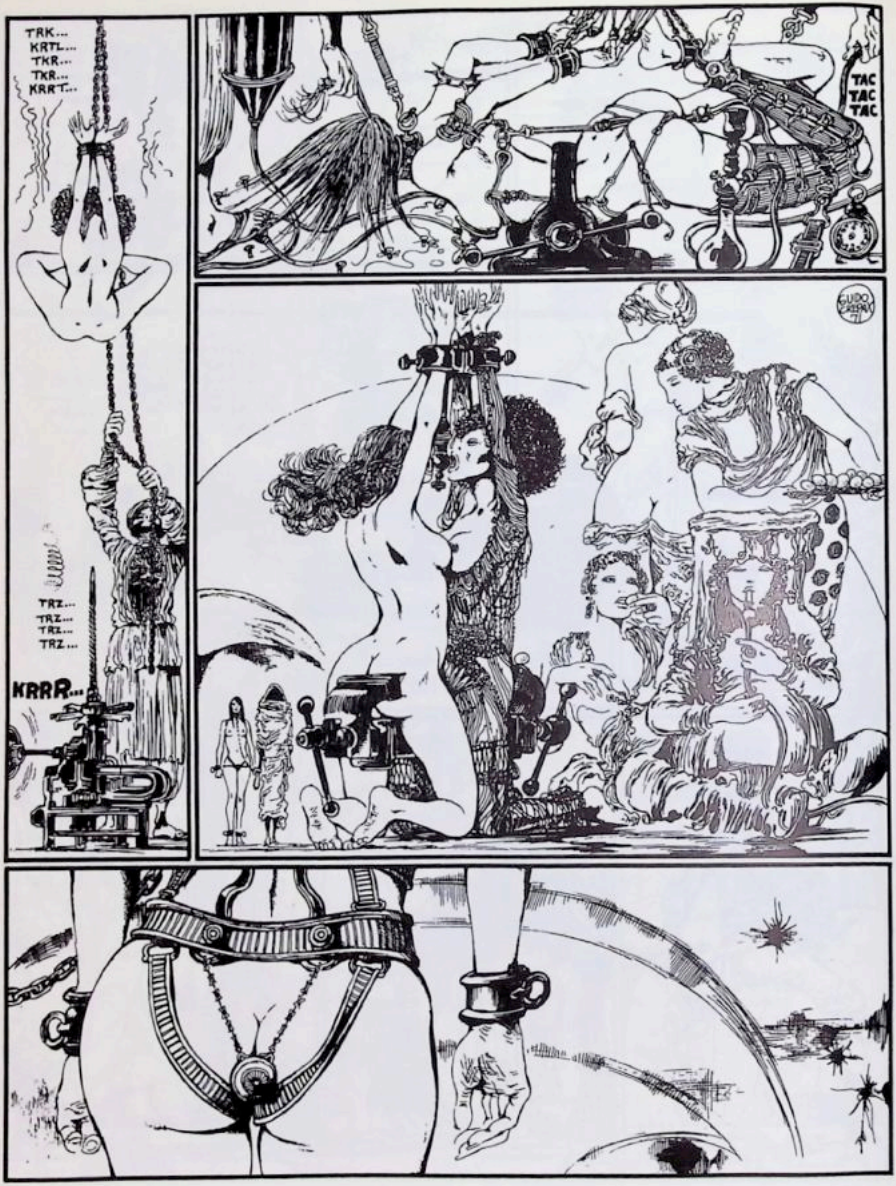

GUIDO CRAMI '71
6 IN THE MORNING
9 IN THE MORNING
10
MIDDAY
2 PM
3.30
4
7
7.30
7.45 45

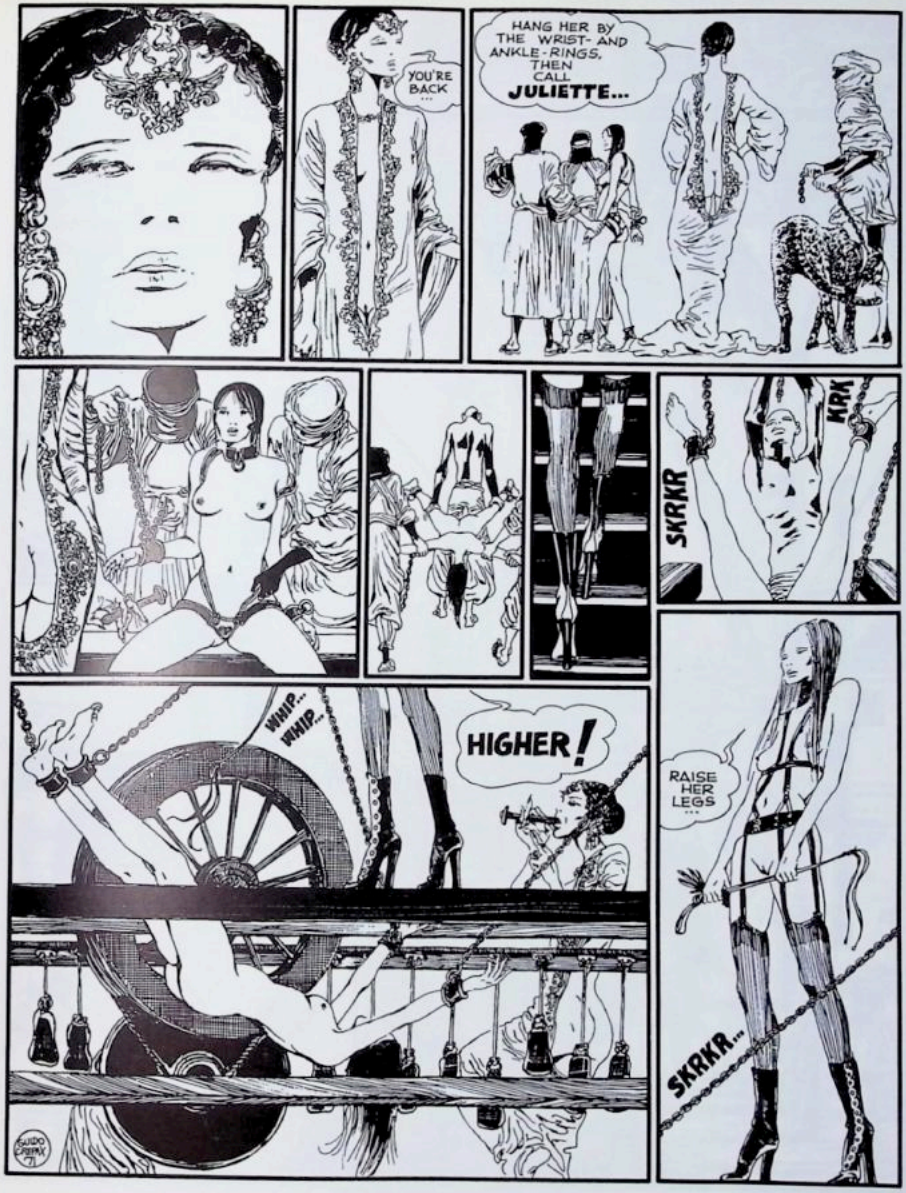

8 ¼
8½

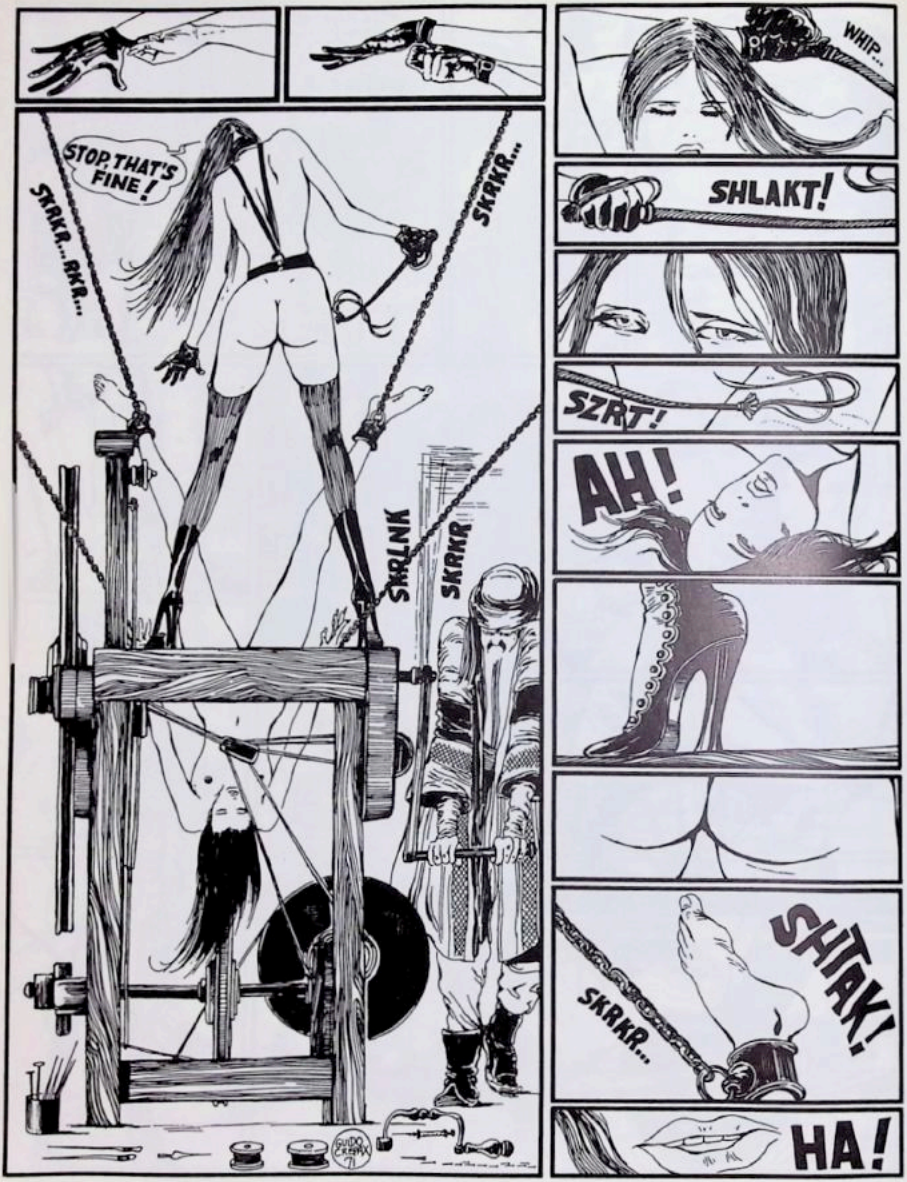

QUICK... GET A MOVE ON... AND YOU OVER THERE, CLOSE THE GATE!
HURRY! THE COBRA IS WAITING!
SDRUN!
OH!
IT MUST BE A PERFECT FIT... ABARABAH...AHABB ...YABHYADAD... AAAAAH... ABH!
YB... AHD... YYD...
DAH...
MIND WHAT YOU'RE DOING. A LITTLE LOWER... AYEHAD... AAAD!
AHABYYD...
ABH!

RIGHT, LET'S GO!
AND DON'T TURN ROUND AS YOU GO PAST...
COME ON!
AH!
WHIIIP!.....
OHO
WHIP...
OCH!
TWATK!
I TOLD YOU NOT TO TURN ROUND!
YEAH!
GUIDO CREPAX '71
ANTINEA


SIFT AND STRAIN...
TAC...TAC...TAC...TAC...
...HERE'S THE CAT'S KITTEN... CAT'S GONE TO THE MIDDEN...
...FLOUR FROM THE MILL... OIL FROM THE BOTTLE BAKES A LITTLE GRIDDLECAKE WITH DOGGY'S PIDDLE SIFT AND STRAIN, MY LITTLE RIDDLE ...
SRRR GS...GS...GS... KROMP! GS...GS...
TAC...TAC...TAC...TAC...TAC...TAC...TAC...
TAC TAC TAC TAC

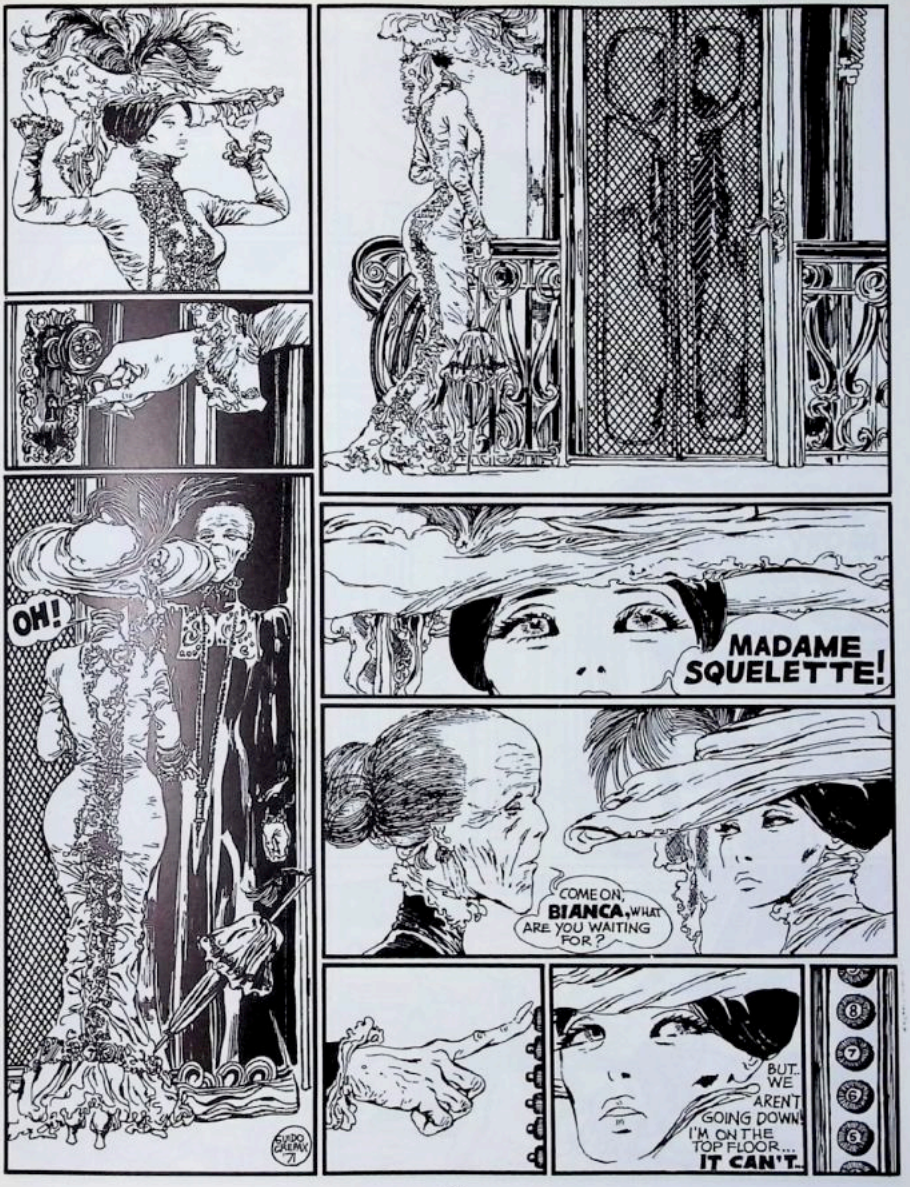

TRK...
KRTL...
TKR...
TKR...
KRRT...
TRZ...
TRZ...
TRZ...
TRZ...
KRRR...
TAC
TAC
TAC


YOU'RE BACK...
HANG HER BY THE WRIST- AND ANKLE-RINGS, THEN CALL JULIETTE...
SKRKR
KRK
WHIP... WHIP...
HIGHER!
RAISE HER LEGS...
SKRKR...

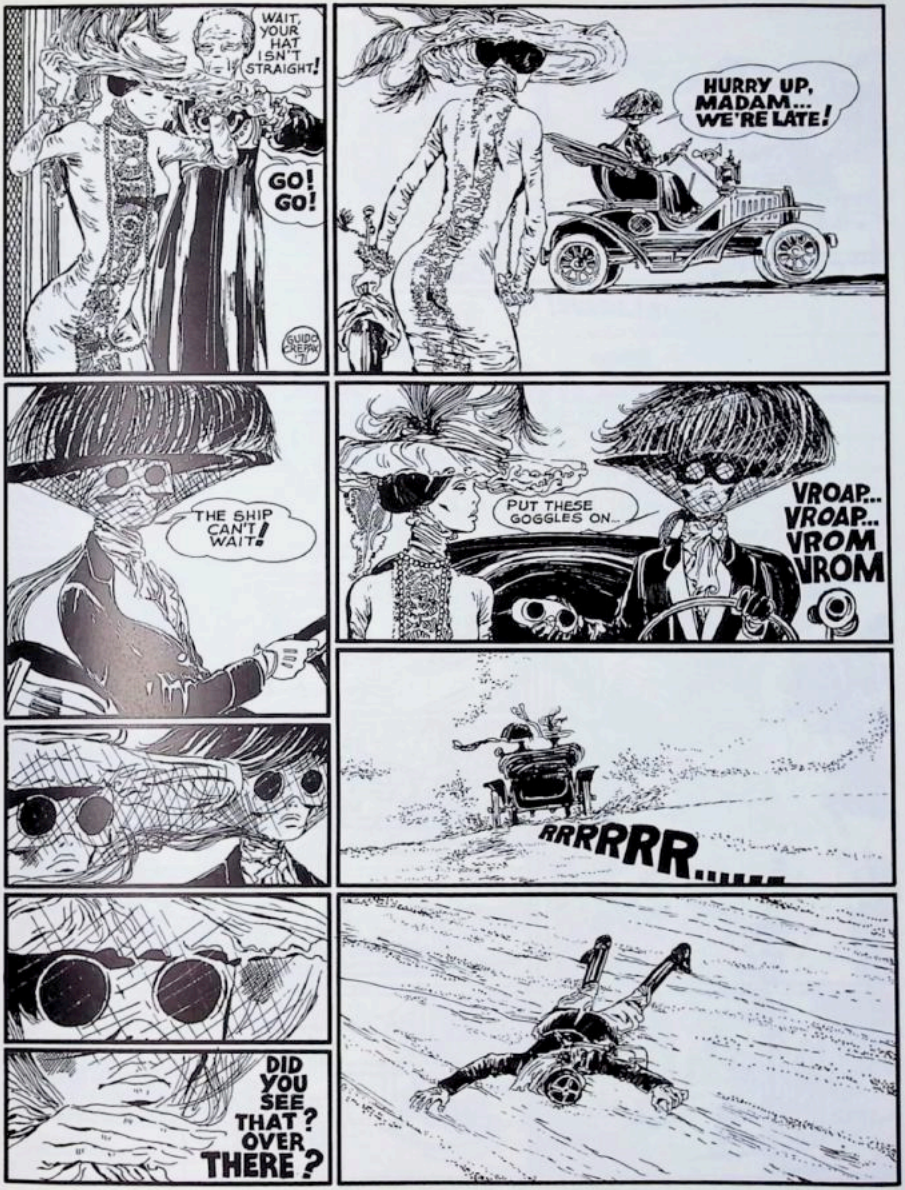

STOP, THAT'S FINE!
SKRKR... RKR...
SKRKR...
SKRLNK
SKRKR
WHIP...
SHLAKT!
SZRT!
AH!
SHTAK!
SKRKR...
HA!

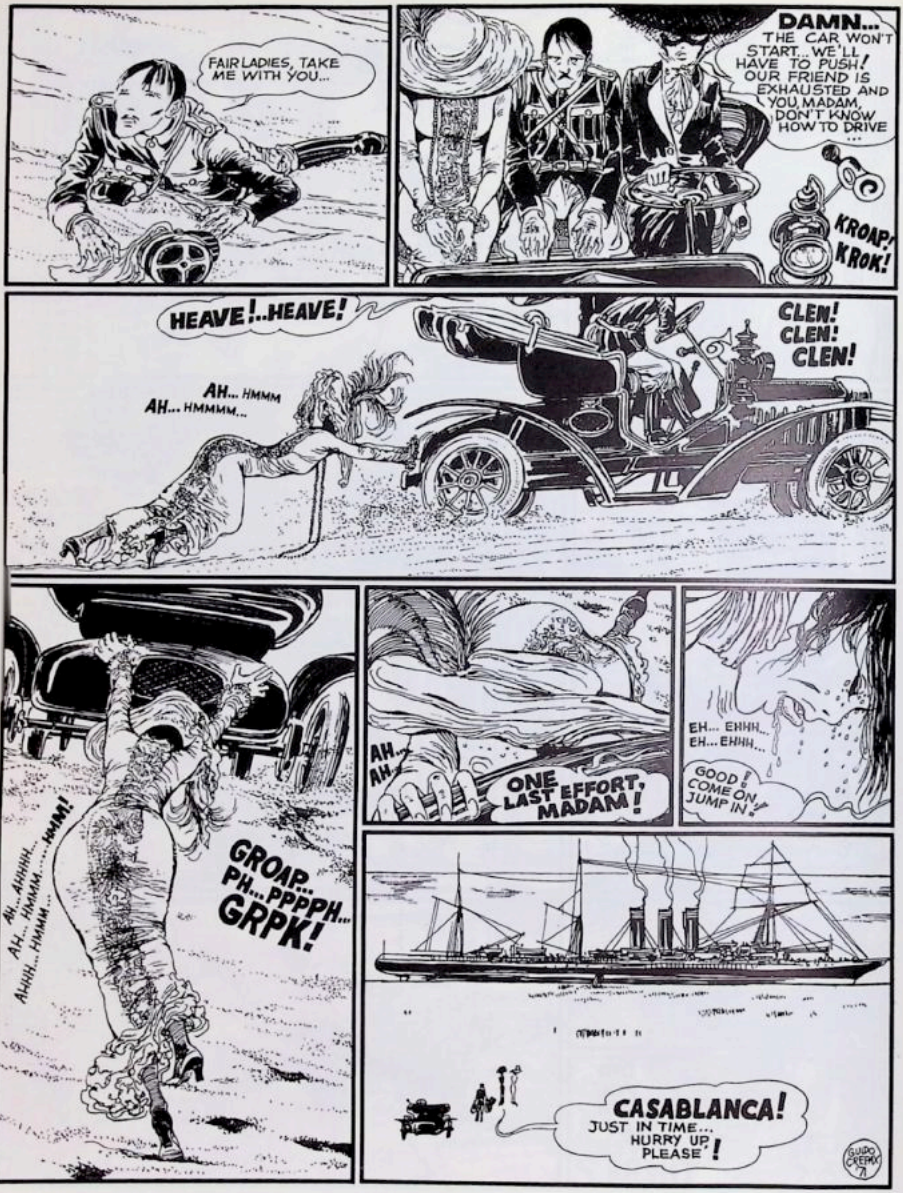
AH!
IT'S NOT POSSIBLE! AHHH.....
NO... PLEASE!
...NO...N... NO... AHH
A LETTER...
...WE'RE LEAVING IMMEDIATELY...
P.S. take the left immediately
...YOU SHALL BE THE COUNTESS TARNOWSKA.... I SHALL BE YOUR MAID... YOU MUST CALL ME AMINA. SIGNED -A-
P.S. take the left immediately
AAA... AOHAA... I'M SO TIRED. BUT I MUST GO, OR I'LL BE LATE...

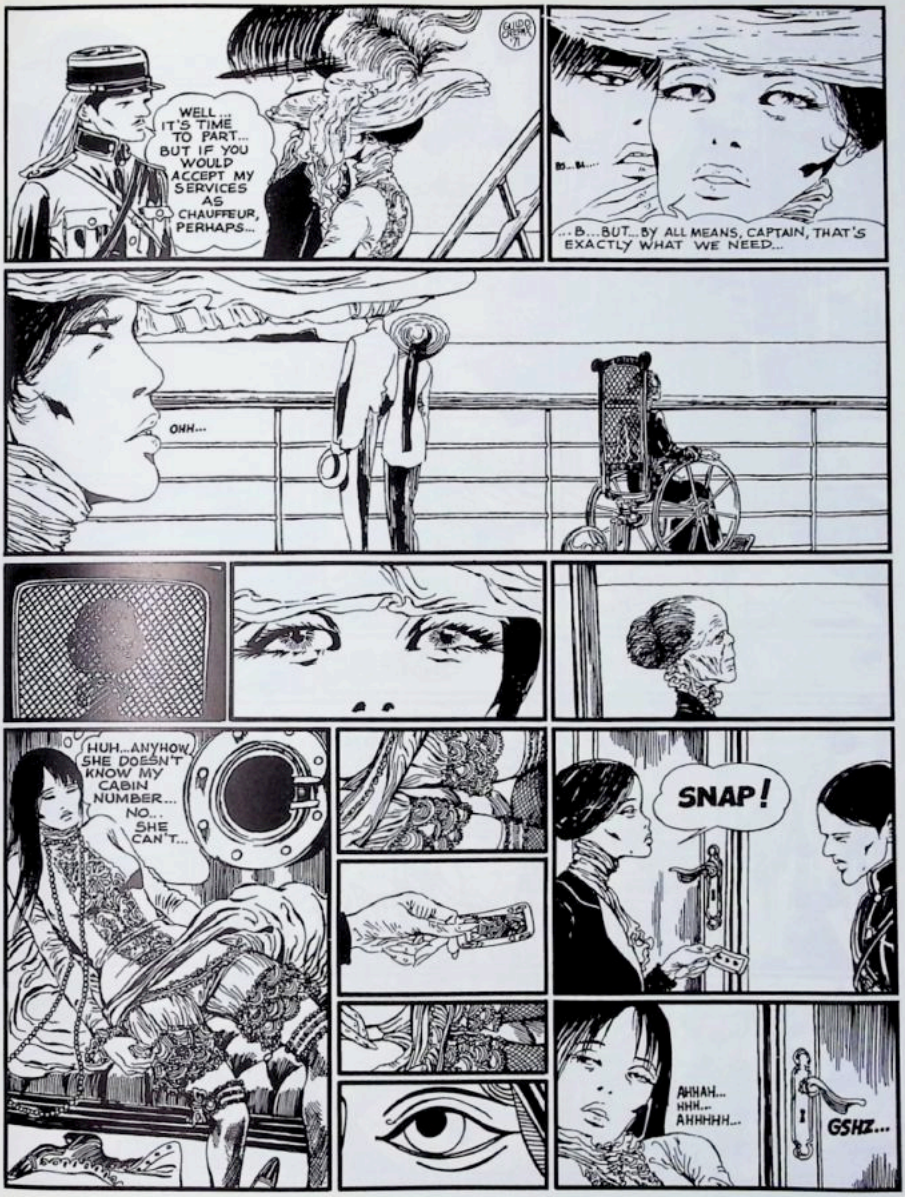
Odessa 1905


OH!
MADAME SQUELETTE!
COME ON, BIANCA, WHAT ARE YOU WAITING FOR?
BUT WE AREN'T GOING DOWN! I'M ON THE TOP FLOOR... IT CAN'T..
8
7
6
5
GUIDO CREMAX '71

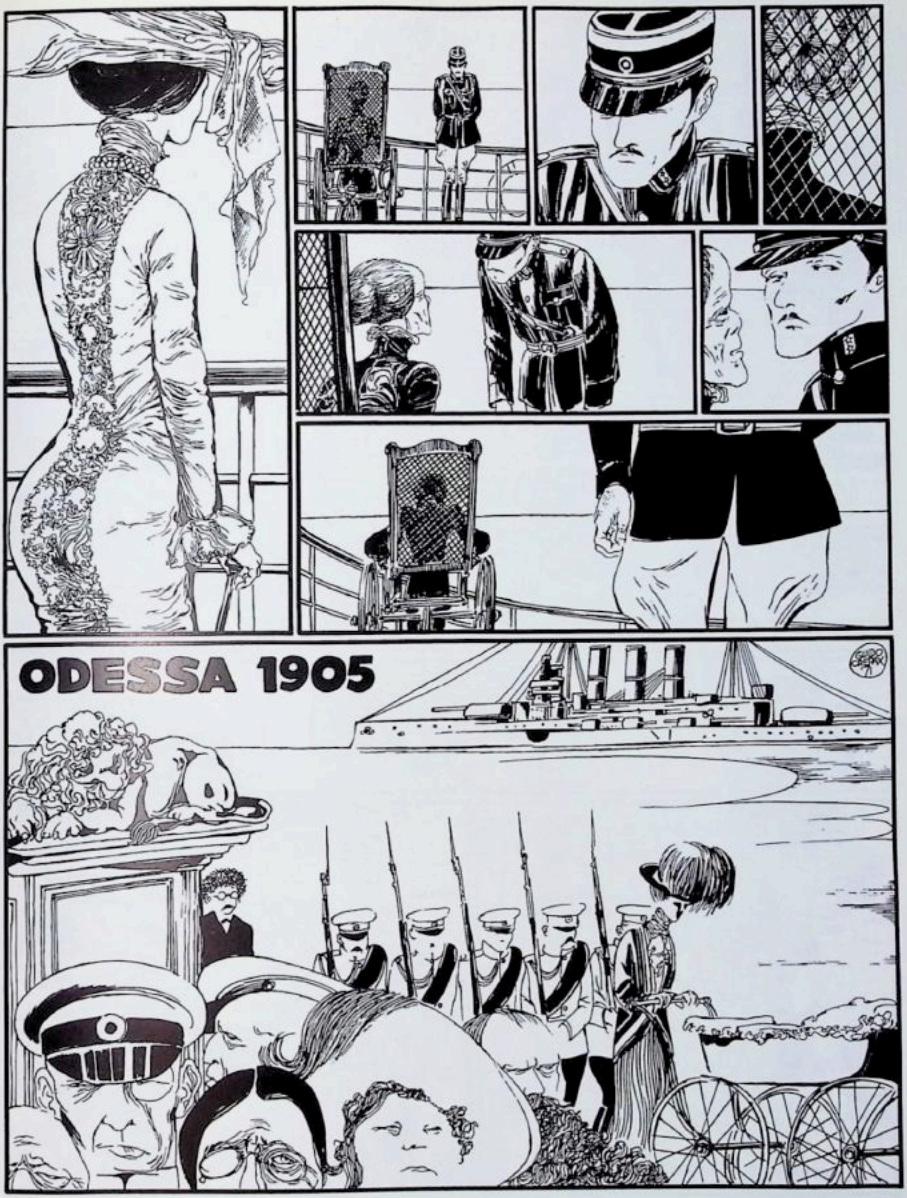
VHHHHHH.....
IT'S NOT POSSIBLE...
COME ON... PUT THIS ON!
FLP! FLP! FLP! FLP! FLP! FLP! FLP!
AHI!
MY DEAR... YOU'RE ALWAYS SO UNTIDY!
STRZ!
VHHHHH...
NOW GET DOWN...
BUT IT'S TOO NARROW IN HERE... THERE ISN'T ROOM...
WE'LL MANAGE. IT HAS TO BE DONE RIGHT NOW... THERE'S NO TIME TO WASTE!
WHIP...
LA'LA'LA'LA!
NOW GET DRESSED IMMEDIATELY! YOU MUST GO ON DOWN...


WAIT, YOUR HAT ISN'T STRAIGHT!
GO! GO!
HURRY UP, MADAM... WE'RE LATE!
THE SHIP CAN'T WAIT!
PUT THESE GOGGLES ON...
VROAP... VROAP.. VROM VROM
RRRRRR.....
DID YOU SEE THAT? OVER THERE?


FAIR LADIES, TAKE ME WITH YOU...
DAMN... THE CAR WON'T START... WE'LL HAVE TO PUSH! OUR FRIEND IS EXHAUSTED AND YOU, MADAM, DON'T KNOW HOW TO DRIVE ...
KROAP! KROK!
HEAVE!..HEAVE!
AH... HMMM
AH... HMMMM...
CLEN! CLEN! CLEN!
AH... AHHHH... HMM!
AH... HMMM...
AHHH... HMMM...
GROAP... PH... PPPPH... GRPK!
AH... AH...
ONE LAST EFFORT, MADAM!
EH... EHHH... EH... EHHH...
GOOD! COME ON, JUMP IN!
CASABLANCA! JUST IN TIME... HURRY UP, PLEASE!
GUIDO CREPAX '71

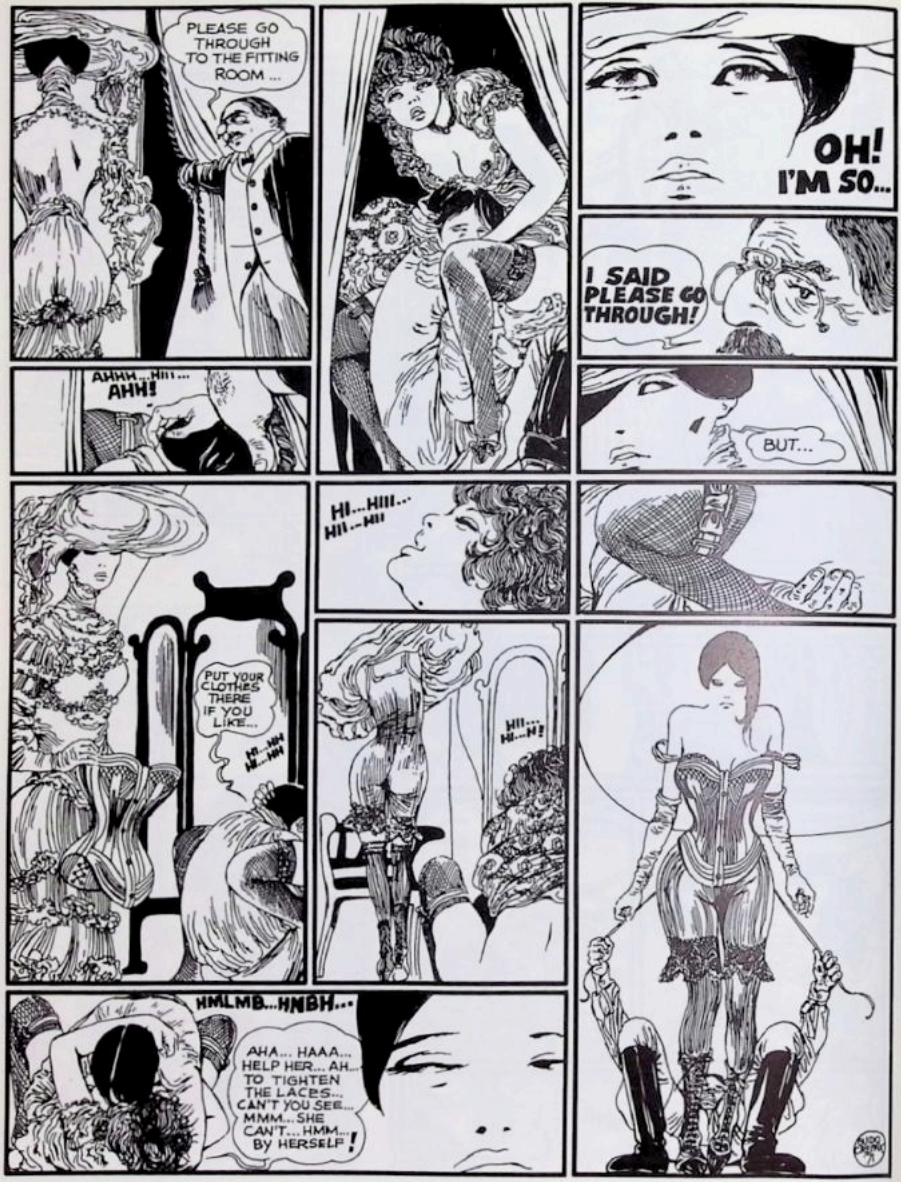

WELL... IT'S TIME TO PART... BUT IF YOU WOULD ACCEPT MY SERVICES AS CHAUFFEUR, PERHAPS...
B-B-...
...B...BUT...BY ALL MEANS, CAPTAIN, THAT'S EXACTLY WHAT WE NEED...
OHH...
HUH...ANYHOW, SHE DOESN'T KNOW MY CABIN NUMBER... NO... SHE CAN'T...
SNAP!
AHHAH... HHH... AHHHHH...
GSHZ...

QUICK, BIANCA, LIE DOWN ON YOUR BERTH!
SHTAK!
SPADES!
CLUBS!.. BUT WHAT?
SLACHT! WAACHT!
SHLACHT!
AHHAH...
SWAHP!
AAHHH...
WELL...? IT'S YOUR GO!
AHHAHH... IH... IIIH...
WAIT... I MUST GO TO MADAM. I THOUGHT I HEARD...
IH. IH.
MADAM CALLED?
NO... NO, NOT AT ALL, AMINA... THAT WILL BE ALL FOR TODAY...
WE SHALL BE IN ODESSA IN TWO DAYS, MADAM!
GUIDO CREPAX


ODESSA 1905

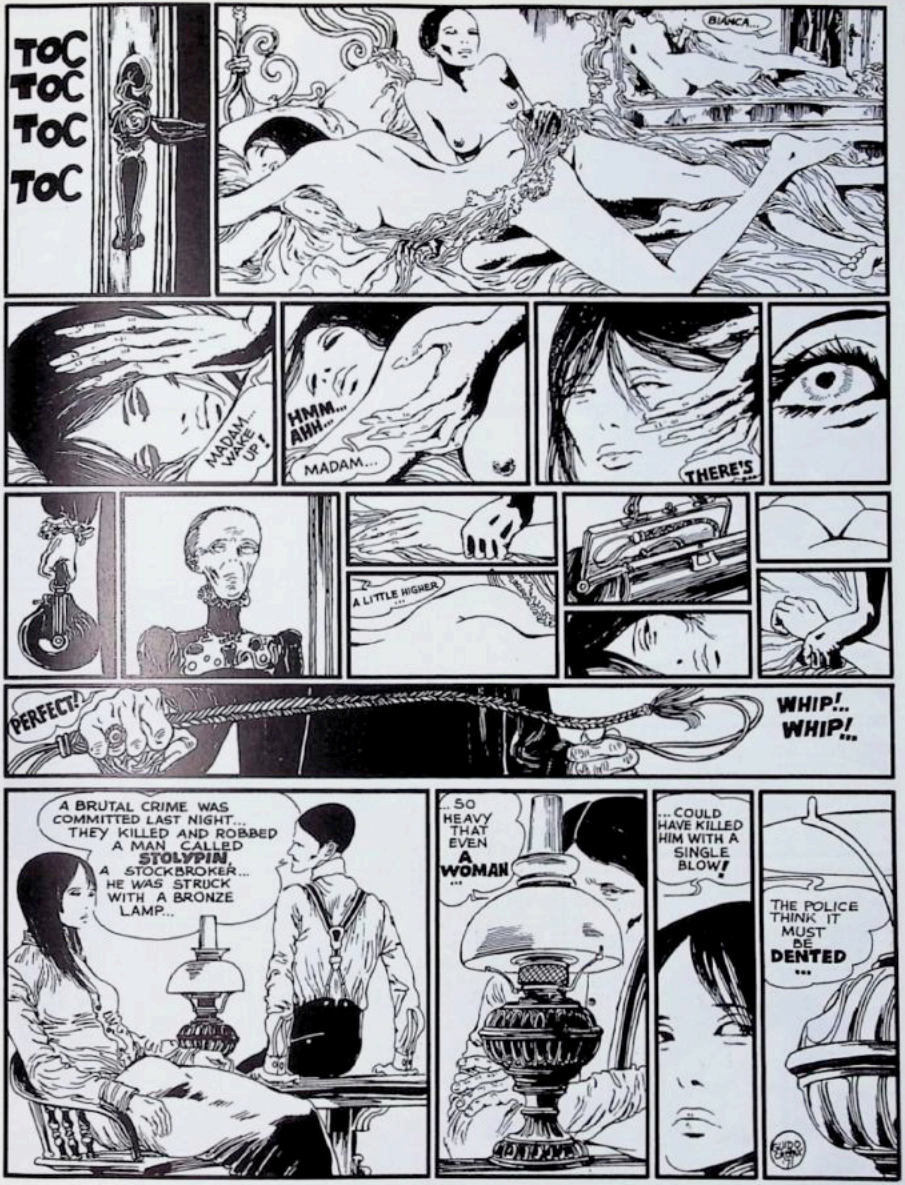
SHALL WE GO INTO TOWN? THE ATELIER SACHOVSKOY IS EXPECTING US!

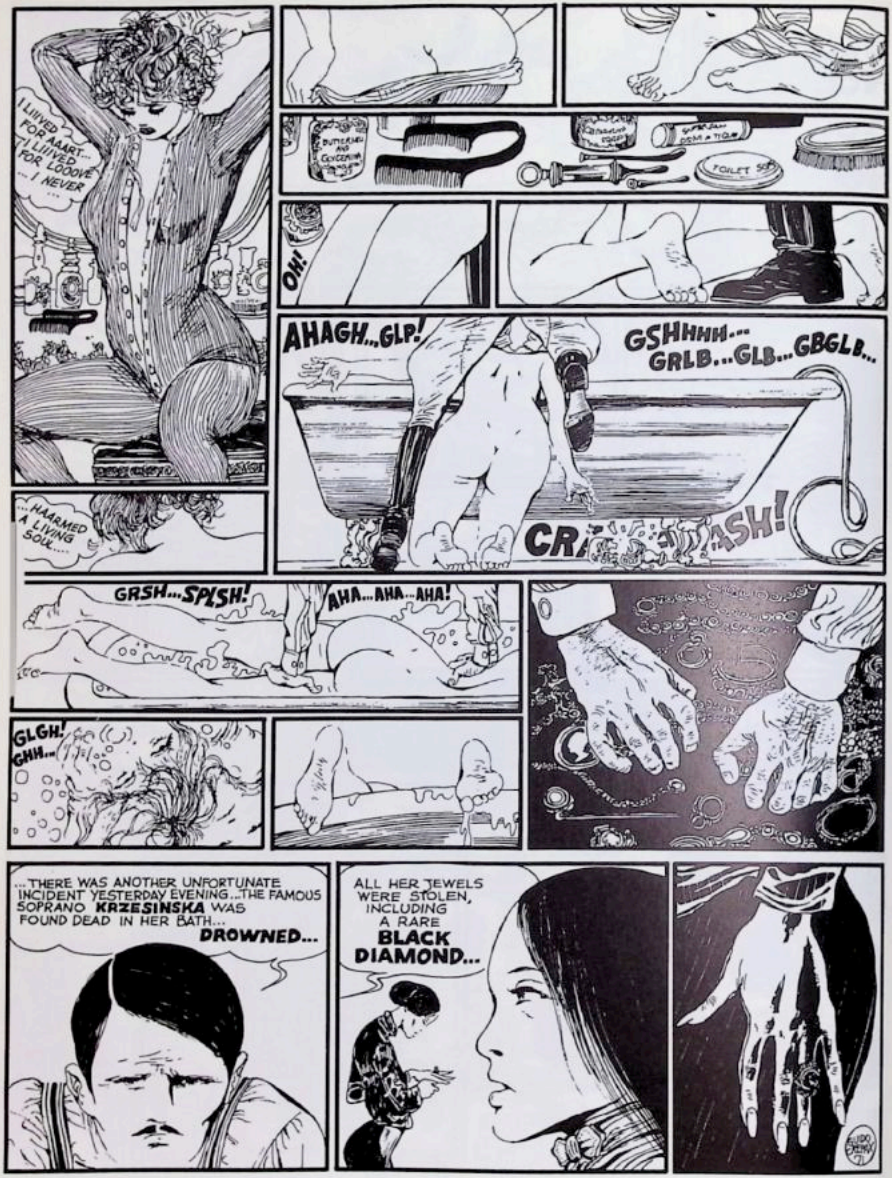
MADAM NEEDS TO REPLACE HER ENTIRE WARDROBE...
I SHALL BE HONOURED TO SERVE HER !
KOK... KOK...
KOK... KOK... KOK...
HM... HM...
AHH...
AHH!...


PLEASE GO THROUGH TO THE FITTING ROOM ...
OH! I'M SO...
I SAID PLEASE GO THROUGH!
AHHH...HII... AHH!
BUT...
HI...HIII... HII...HII
PUT YOUR CLOTHES THERE IF YOU LIKE...
HI...HH HI...HH
HII... HII...H?
HMLMB...HNBH...
AHA... HAAA... HELP HER... AH... TO TIGHTEN THE LACES... CAN'T YOU SEE... MMM... SHE CAN'T... HMM... BY HERSELF!

COME, MADAM! WE MUST LEAVE AT ONCE!
BE QUICK, NOW! BRING YOUR CLOTHES...
YES... JUST A MOMENT!
THERE ISN'T TIME!

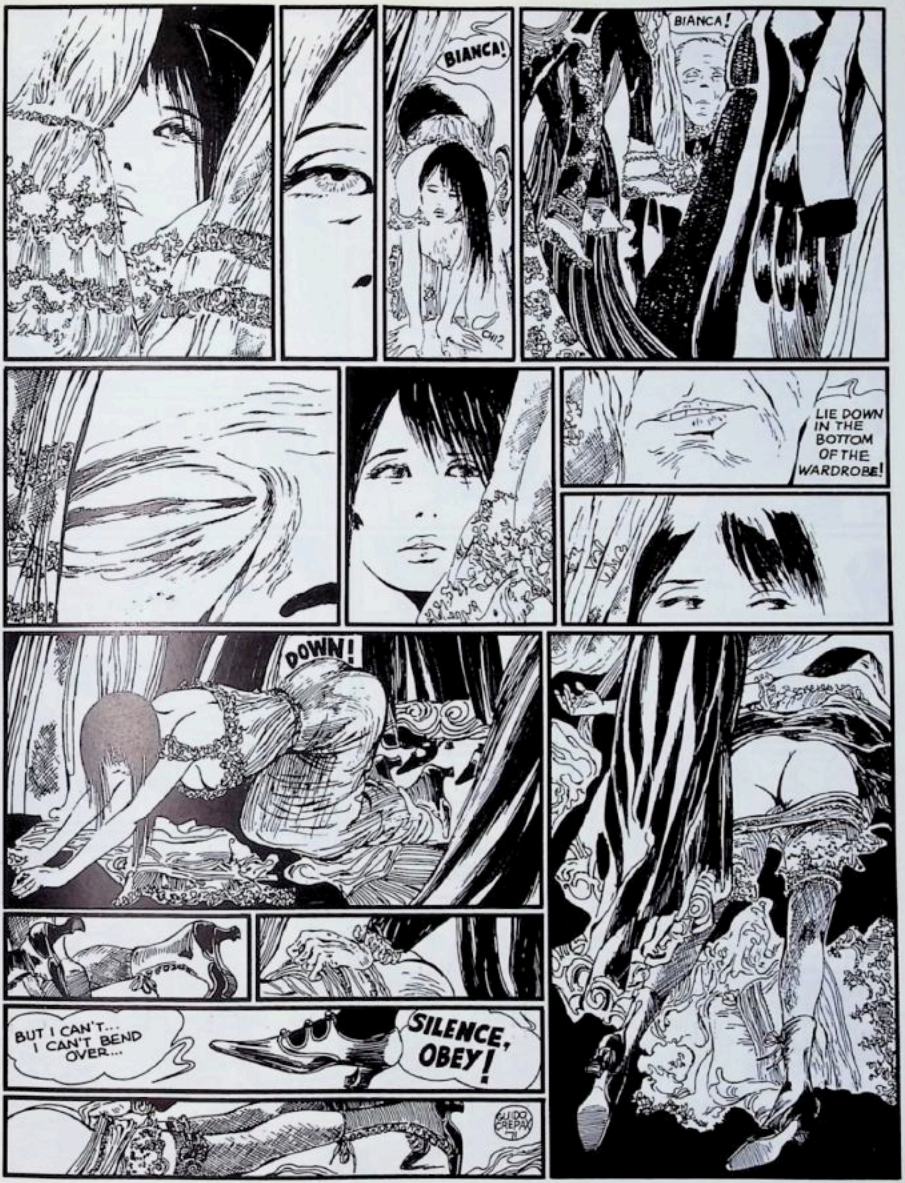
... IT'S AN EXCELLENT HOTEL BUT IT'S VERY EXPENSIVE !
I'M WORRIED ABOUT THE STATE OF OUR FINANCES...
LA PROBLÈME N'ESPROBLEM...
I'M TIRED... IT WAS AN EXHAUSTING JOURNEY!
NOW YOU CAN HAVE A GOOD LONG REST...
AHHHAHHH....
HMM... HMM...


TOC TOC TOC TOC
BIANCA...
MADAM... WAKE UP!
HMM... AHH...
MADAM...
THERE'S...
A LITTLE HIGHER...
PERFECT!
WHIP!... WHIP!...
A BRUTAL CRIME WAS COMMITTED LAST NIGHT... THEY KILLED AND ROBBED A MAN CALLED STOLYPIN, A STOCKBROKER... HE WAS STRUCK WITH A BRONZE LAMP...
SO HEAVY THAT EVEN A WOMAN...
... COULD HAVE KILLED HIM WITH A SINGLE BLOW!
THE POLICE THINK IT MUST BE DENTED...

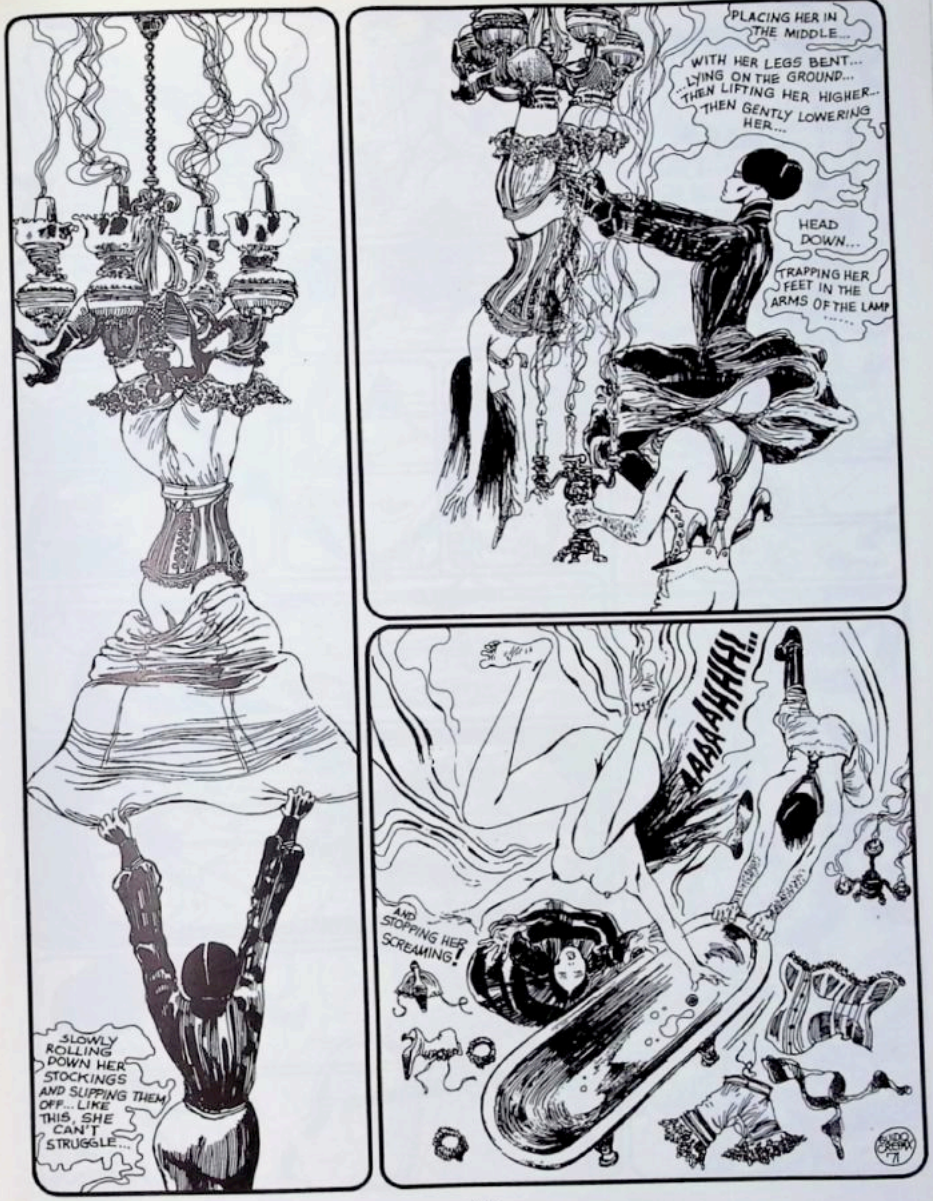

I LIIVED FOR AAART... I LIIVED FOR LOODOVE ... I NEVER
BUTTERFLIES AND GOOSEPIMP
TOILET SEAT
OH!
AHAGH...GLP!
GSHHHH... GRLB...GLB...GBGLB...
HAARMED A LIVING SOUL...
GRSH...SPLSH!
AHA...AHA...AHA!
GLGH! GHH...
...THERE WAS ANOTHER UNFORTUNATE INCIDENT YESTERDAY EVENING...THE FAMOUS SOPRANO KRZESINSKA WAS FOUND DEAD IN HER BATH...
DROWNED...
ALL HER JEWELS WERE STOLEN, INCLUDING A RARE BLACK DIAMOND...

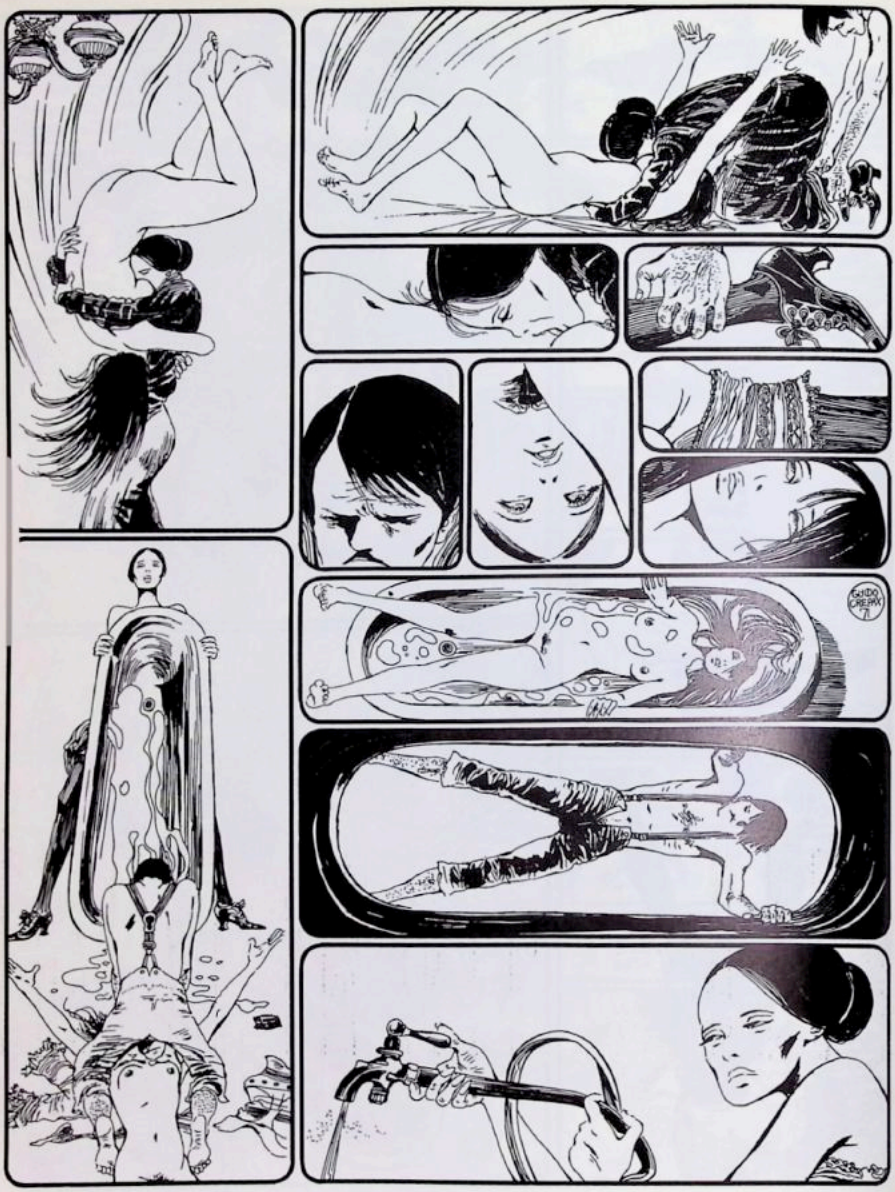
THE BROKEN BOTTLES OF ESSENTIAL OILS FILLED THE ROOM WITH THEIR PERFUME AND MAY ALSO HAVE SPILT ON THE ASSASSIN'S CLOTHES ...
NFH... NFH... NFH...
GUIDO CREPAX '74
AMINA... I'D LIKE TO CHANGE... I HAVE TO GO OUT... HELP ME! I DON'T LIKE THIS OUTFIT ...
I DON'T THINK MADAM SHOULD GO OUT... IF THERE REALLY IS EVIDENCE THAT MIGHT INCRIMINATE HER...
SHE MIGHT BE FOLLOWED...
IN FACT... SHE MIGHT DO WELL TO HIDE!
MADAM, YOUR BATH IS READY!
AHH... IT'S SO HOT!
AHH... TOO HOT AAAH... AHH...
HMMMM... ... HMHHH...
HH...
AHH!..

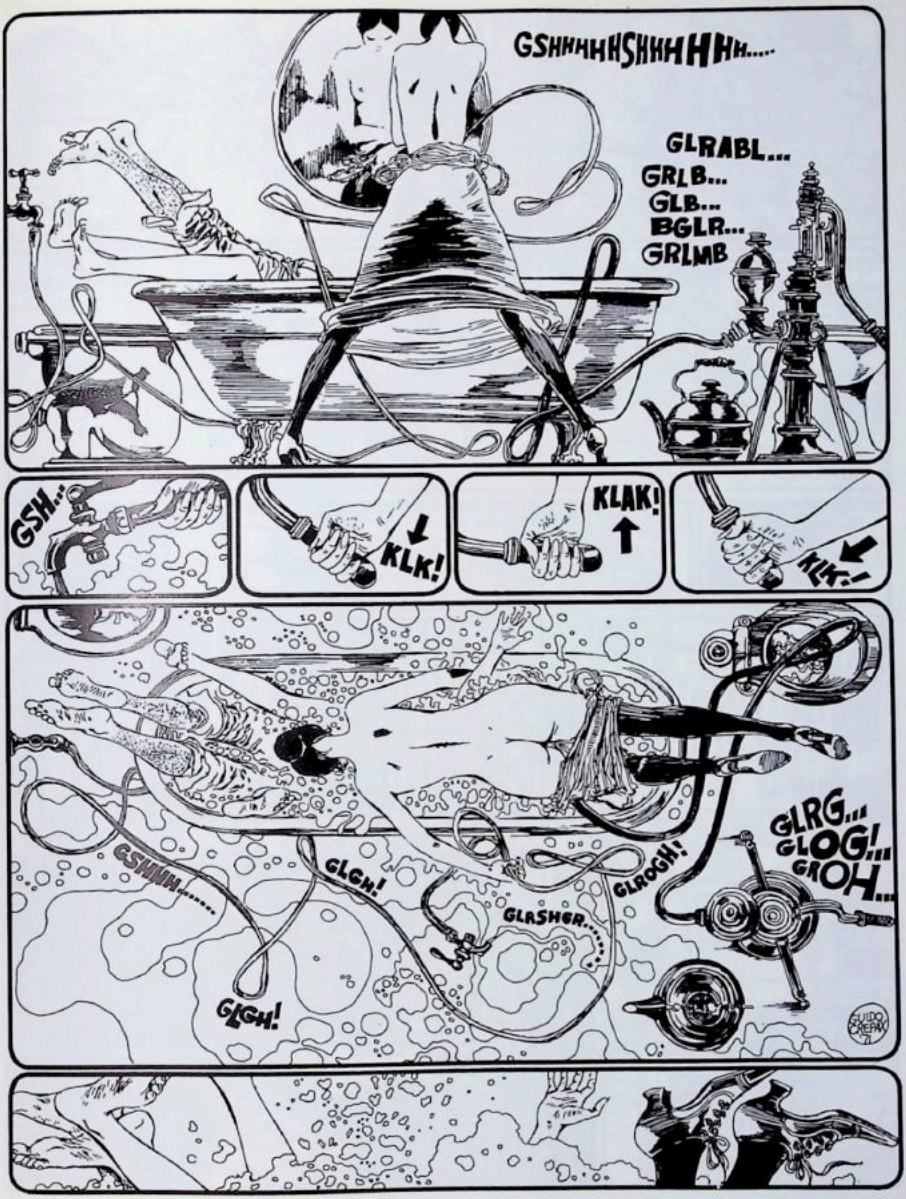
...YOU KNOW HOW THEY FOUND THAT BALLERINA? ALEXANDRA FEDOROVNA ... SHE'D BEEN HUNG FROM THE CEILING LIGHT, USING A SILK STOCKING AS A NOOSE. JUST LIKE THIS ONE. OF MADAM'S ... I WONDER ... WHERE THE OTHER ONE IS?
BUT I HAVEN'T BEEN OUT OF THE ROOM! AMINA KNOWS THAT!
MY TESTIMONY WOULDN'T BE ACCEPTED...
THE MANAGER WANTS TO QUESTION MADAM...
THEY HAVEN'T STARTED AN OFFICIAL INQUIRY YET... BUT IT WOULD BE BEST IF THEY COULDN'T LAY HANDS ON HER ...
WE COULD SAY SHE ISN'T HERE... LET'S HIDE HER!
YES, GOOD IDEA. IN THE WARDROBE!
THERE... COME ON, IN WITH YOU!


BIANCA!
BIANCA!
LIE DOWN IN THE BOTTOM OF THE WARDROBE!
DOWN!
BUT I CAN'T... I CAN'T BEND OVER...
SILENCE, OBEY!

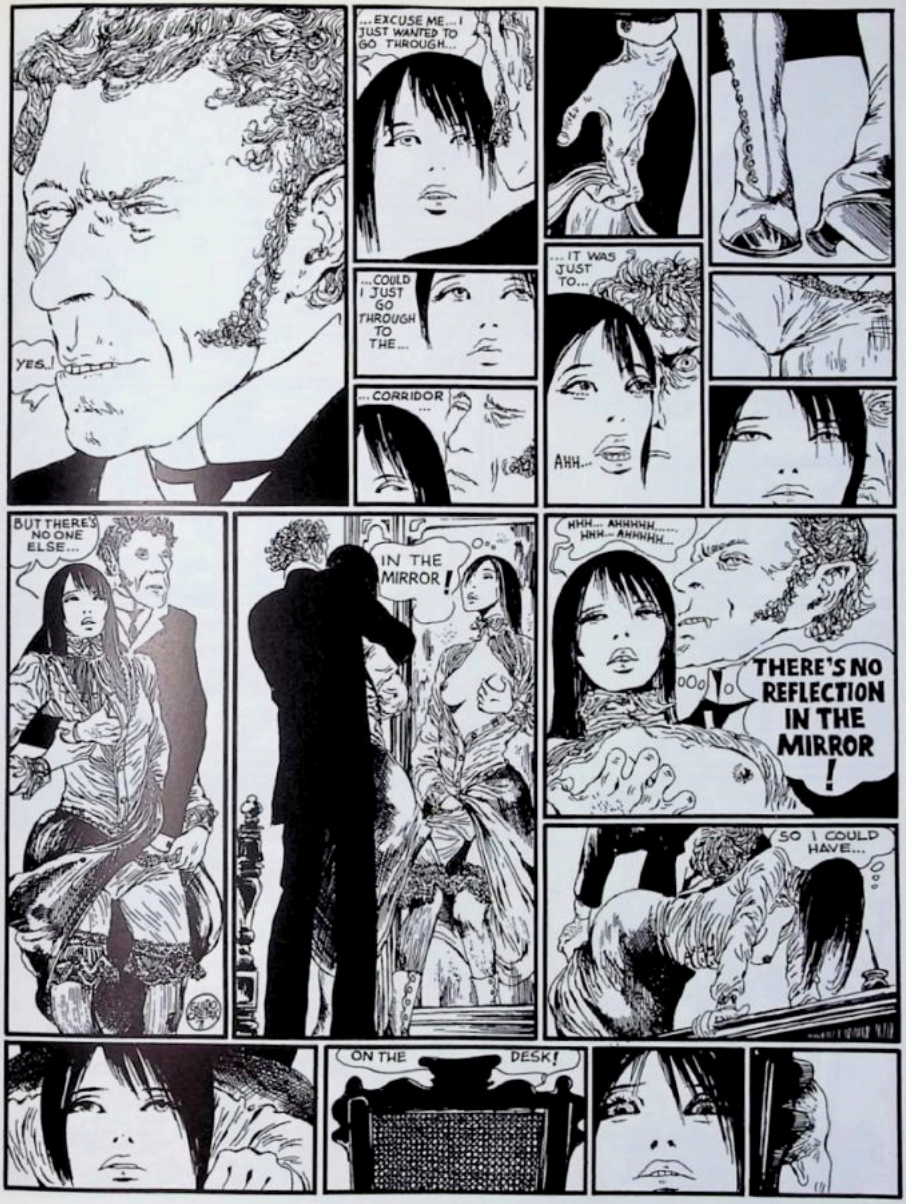
SMASH! SDUN! PAFH!
HMMM... STOP! LET HER OUT... IF THE POLICE FIND HER... THEY MIGHT ACCUSE US... HMM... OHHH...
...AHHH... AHHHHH..... AHHH... AHHHH..... AHH..... AHHH.....
OUT YOU COME, DEAR MADAM!
LET'S UNDRESS HER
WHY DO YOU KEEP SAYING THAT I DID IT?.. WHAT ARE YOU DOING TO ME?
SMOKE ONE OF THESE CIGARS... IT WILL DO YOU GOOD...
GUIDO CREPAX '71
COME, OPEN YOUR MOUTH... LIGHT IT...
...FROM THIS CANDLE!
...FROM THE CANDELABRUM...
HANGING... NAKED IN HER BATH...
...FROM THE CEILING LAMP... OVER THE EMPTY BATH... HANGING BY HER LEGS...

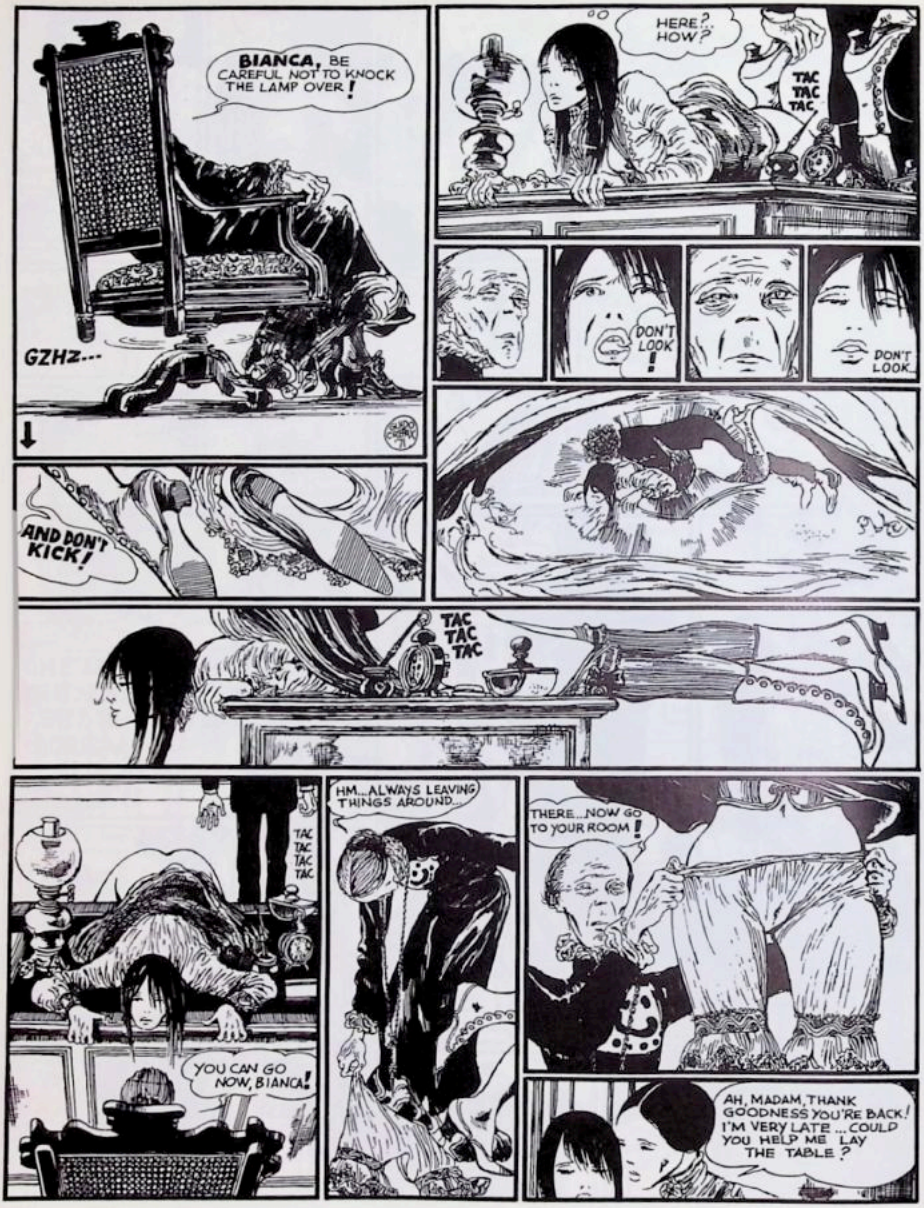

SLOWLY ROLLING DOWN HER STOCKINGS AND SLIPPING THEM OFF... LIKE THIS, SHE CAN'T STRUGGLE...
PLACING HER IN THE MIDDLE...
...WITH HER LEGS BENT... ...LYING ON THE GROUND... THEN LIFTING HER HIGHER... THEN GENTLY LOWERING HER...
HEAD DOWN...
TRAPPING HER FEET IN THE ARMS OF THE LAMP
AAAAHHH!!..
AND STOPPING HER SCREAMING!
SUPER!

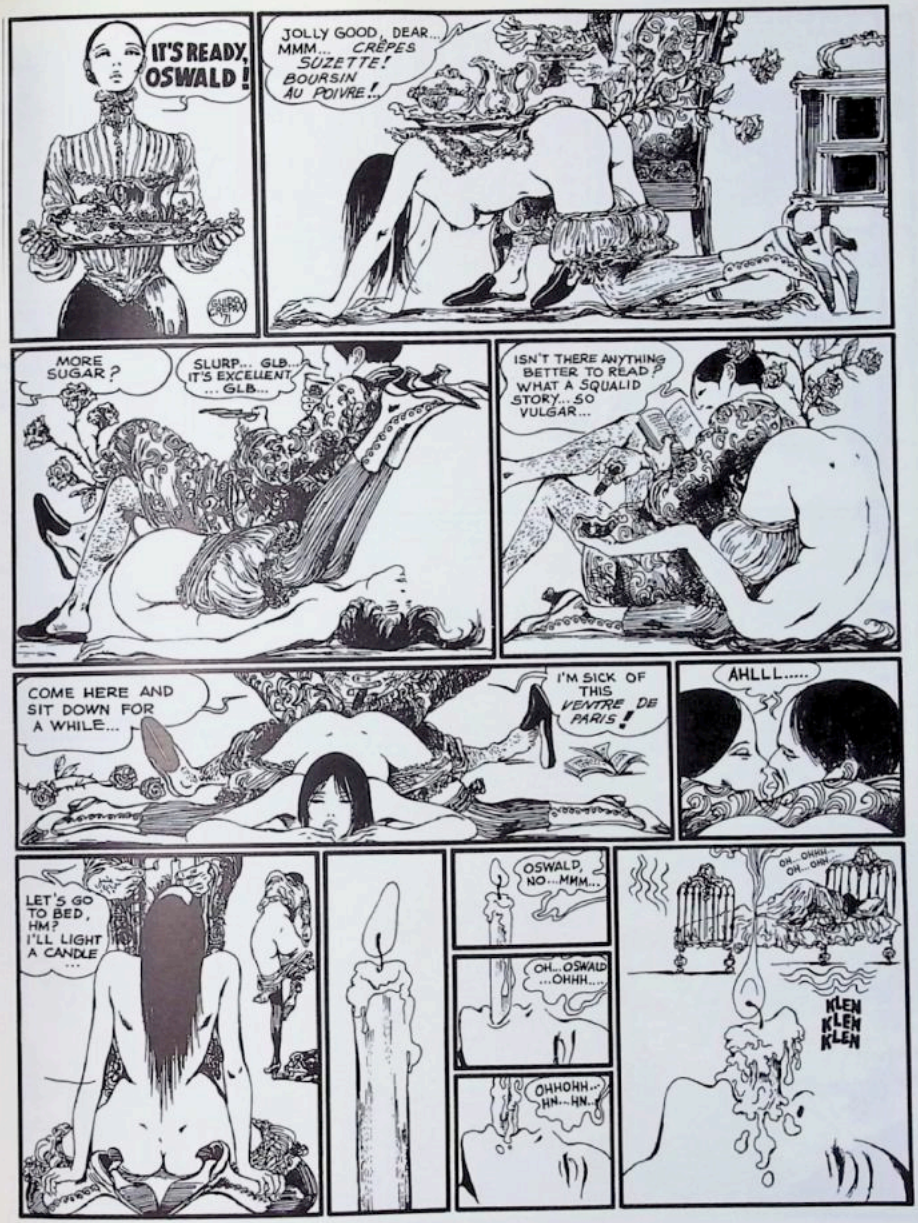

GUIDO CREPAX '71

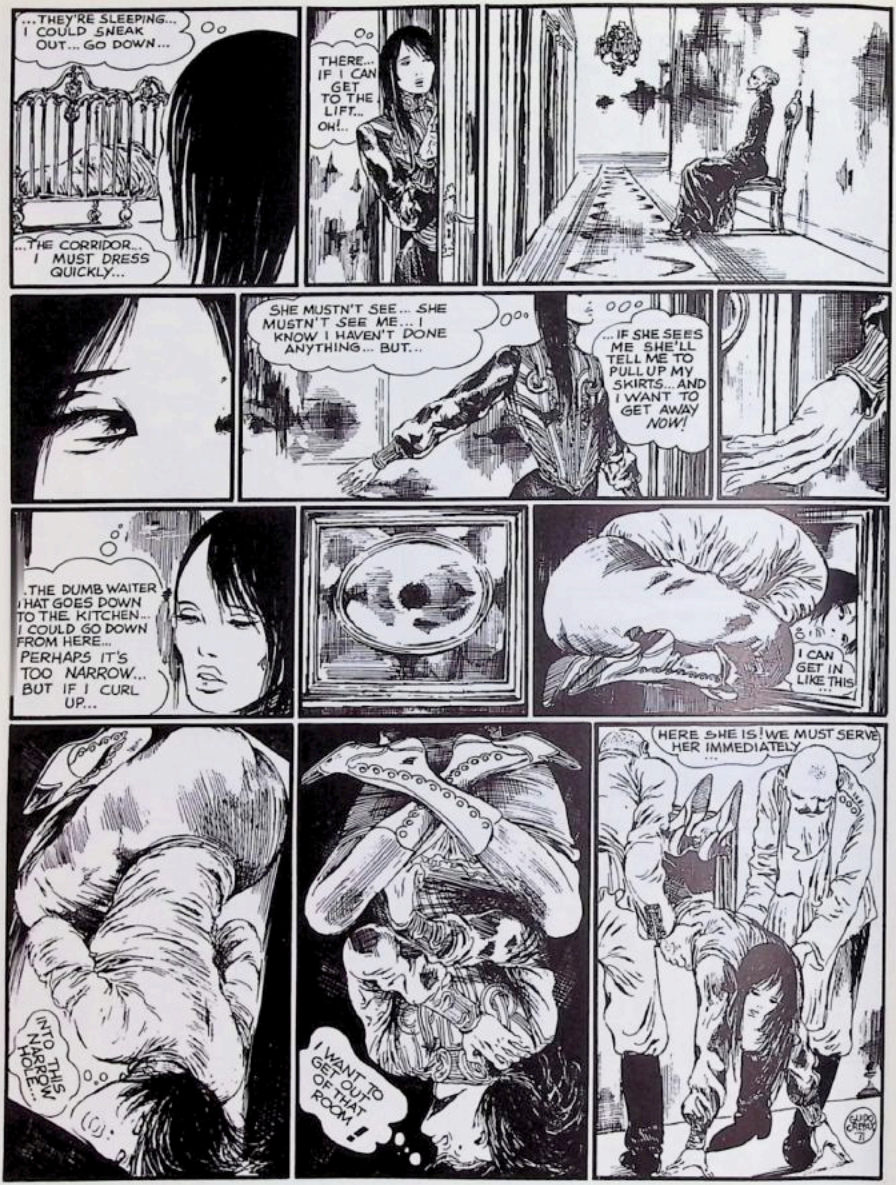

GSHHHHHSHHHHHH....
GLRABL...
GRLB...
GLB...
BGLR...
GRLMB
GSH...
KLK!
KLAK!
KLK...
GSHHH.....
GLGH!
GLGH!
GLASHGR....
GLROGH!
GLRG...
GLOG!...
GROH...
GUIDO CREPAX

GSHH...
GSHH...
GHSHSHHSH
GSHASH
GRLBGLB...
... THAT DOOR... I NEVER GAVE IT A THOUGHT...
IT MUST OPEN ONTO ANOTHER ROOM... I CAN JUST ASK THEM TO LET ME THROUGH. THEN I'LL BE IN THE CORRIDOR ...
IF I DRESS QUICKLY...
IT'S OPEN!...

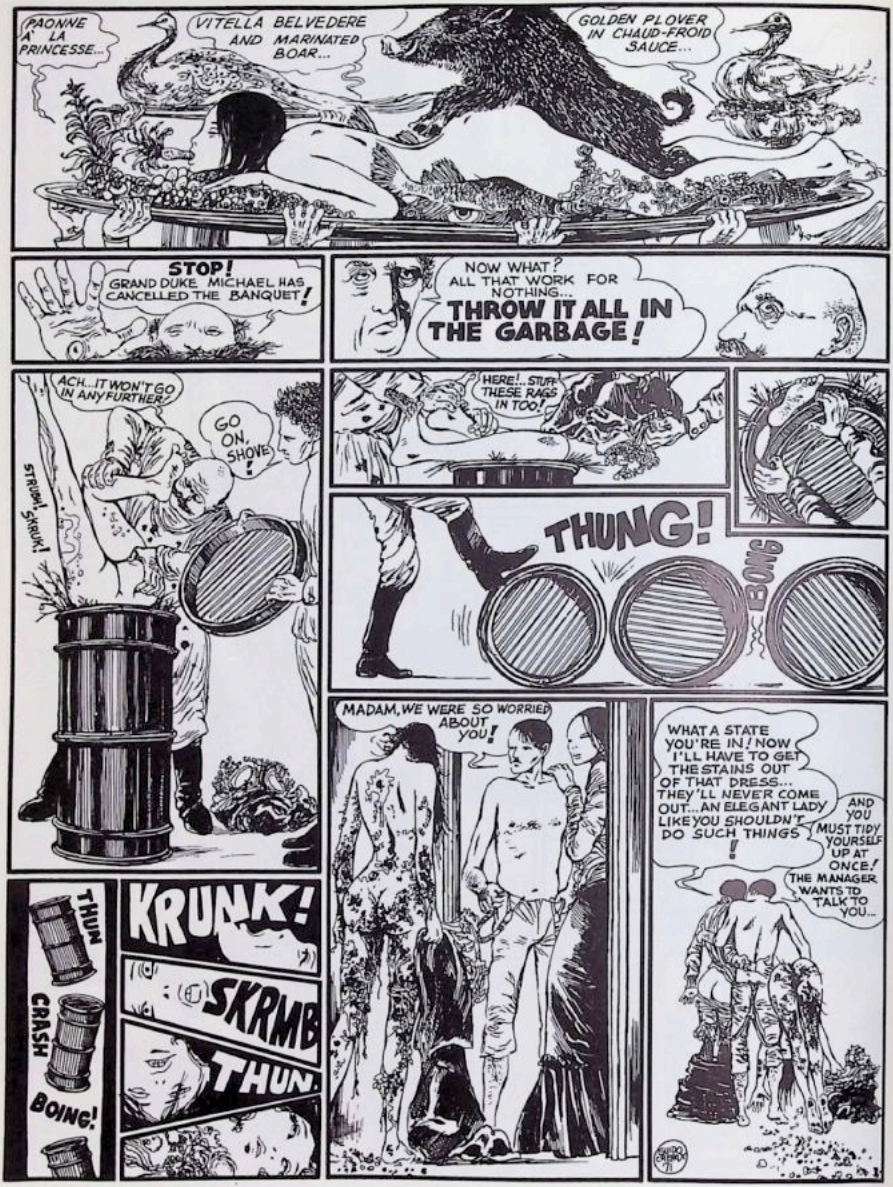

YES.
...EXCUSE ME... I JUST WANTED TO GO THROUGH...
...COULD I JUST GO THROUGH TO THE...
...CORRIDOR ...
...IT WAS JUST TO...
AHH...
BUT THERE'S NO ONE ELSE...
IN THE MIRROR!
HHH... AHHHHH..... HHH... AHHHHH...
THERE'S NO REFLECTION IN THE MIRROR!
SO I COULD HAVE...
ON THE DESK!


BIANCA, BE CAREFUL NOT TO KNOCK THE LAMP OVER!
GZHZ...
HERE? HOW?
TAC TAC TAC
DON'T LOOK!
DON'T LOOK
AND DON'T KICK!
TAC TAC TAC
TAC TAC TAC
YOU CAN GO NOW, BIANCA!
HM... ALWAYS LEAVING THINGS AROUND...
THERE... NOW GO TO YOUR ROOM!
AH, MADAM, THANK GOODNESS YOU'RE BACK! I'M VERY LATE ... COULD YOU HELP ME LAY THE TABLE?

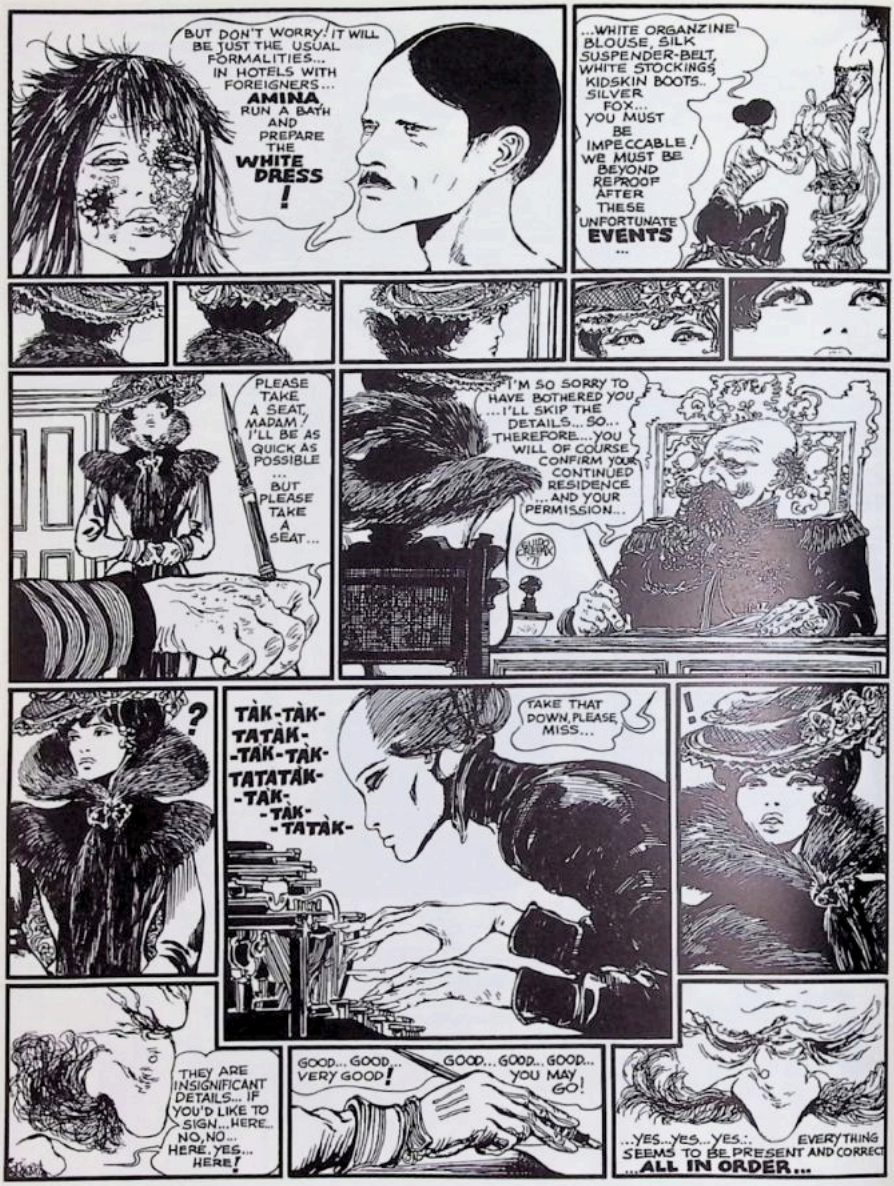

IT'S READY, OSWALD!
JOLLY GOOD, DEAR... MMM... CRÊPES SUZETTE! BOURSIN AU POIVRE!
MORE SUGAR?
SLURP... GLB... IT'S EXCELLENT ... GLB...
ISN'T THERE ANYTHING BETTER TO READ? WHAT A SQUALID STORY... SO VULGAR...
COME HERE AND SIT DOWN FOR A WHILE...
I'M SICK OF THIS VENTRE DE PARIS!
AHLLL.....
LET'S GO TO BED, HM? I'LL LIGHT A CANDLE ...
OSWALD, NO... MMM...
OH... OSWALD ...OHHH...
OHHOHH... HN... HN...
OH... OHHH... OH... OHH...
KLEN KLEN KLEN

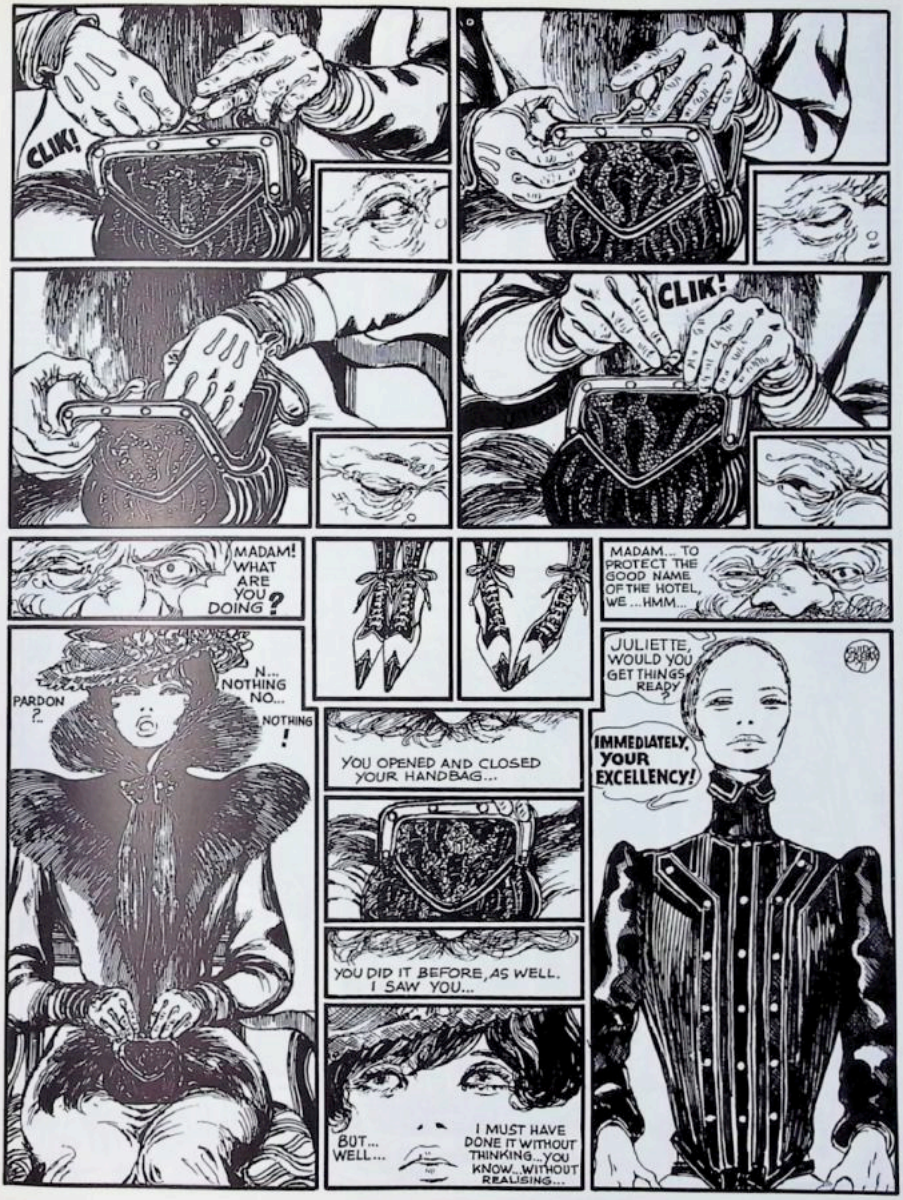

...THEY'RE SLEEPING... I COULD SNEAK OUT... GO DOWN...
...THE CORRIDOR... I MUST DRESS QUICKLY...
THERE... IF I CAN GET TO THE LIFT... OH!..
SHE MUSTN'T SEE... SHE MUSTN'T SEE ME... I KNOW I HAVEN'T DONE ANYTHING... BUT...
...IF SHE SEES ME SHE'LL TELL ME TO PULL UP MY SKIRTS... AND I WANT TO GET AWAY NOW!
.THE DUMB WAITER HAT GOES DOWN TO THE KITCHEN... I COULD GO DOWN FROM HERE... PERHAPS IT'S TOO NARROW... BUT IF I CURL UP...
I CAN GET IN LIKE THIS...
INTO THIS NARROW HOLE...
I WANT TO GET OUT OF THAT ROOM!
HERE SHE IS! WE MUST SERVE HER IMMEDIATELY...
GUIDO CREPAX '71

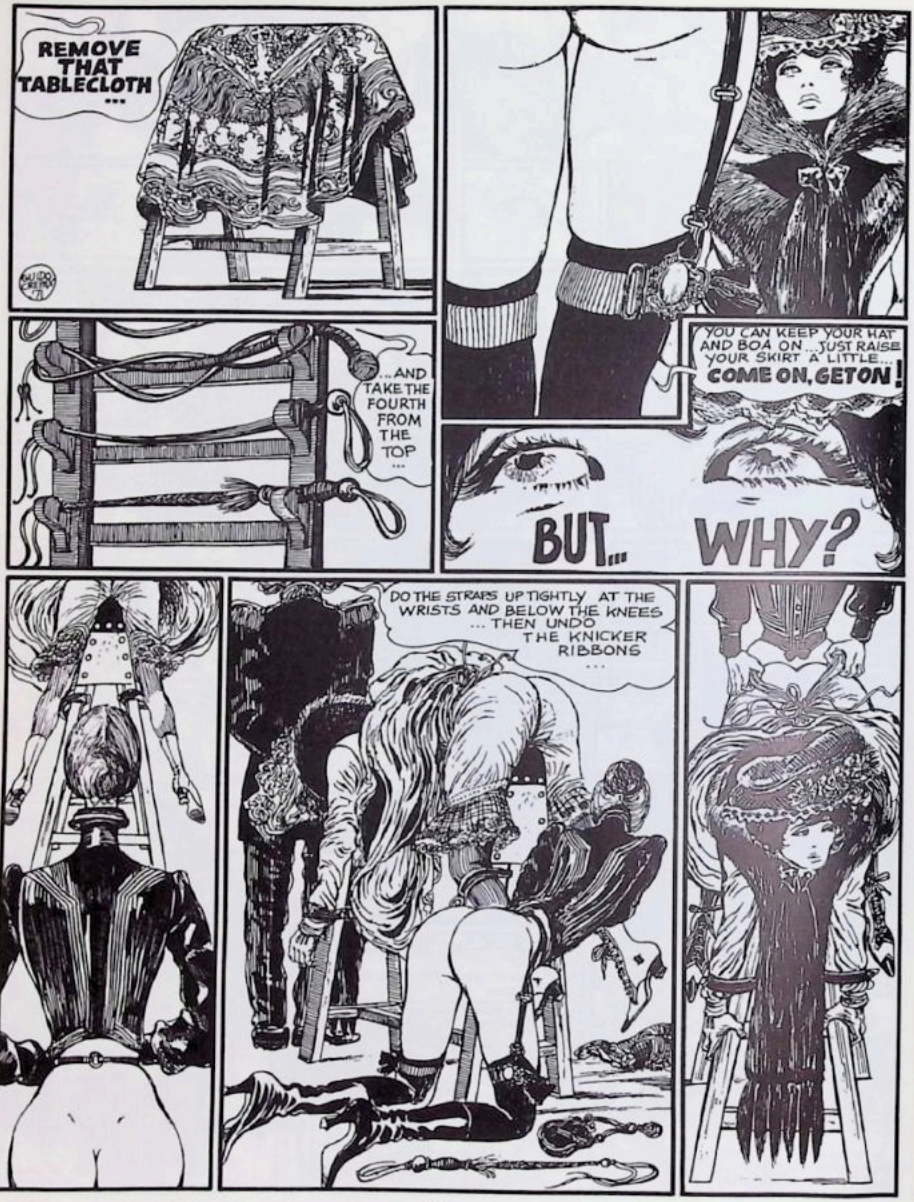
SDRRG.....
NICE AND HARD! THE GRAND DUKE IS VERY DISCRIMINATING!
WRAGZ!
ZTIZT!..
GOOD, RODZIANKO, THAT'S TENDER ENOUGH...NOW WE CAN SEASON HER!
FLK!
YOU DON'T KNOW WHAT YOU'RE TALKING ABOUT KORNILOV, YOU'RE JUST THE HEAD WAITER ...FLING HER DOWN ON THAT MARBLE SLAB AND LEAVE IT TO ME! I'M THE HEAD-COOK...TAKE OFF HER SHOES, STOCKINGS AND KNICKERS...
THERE! NOW TURN HER OVER AND SERVE HER!

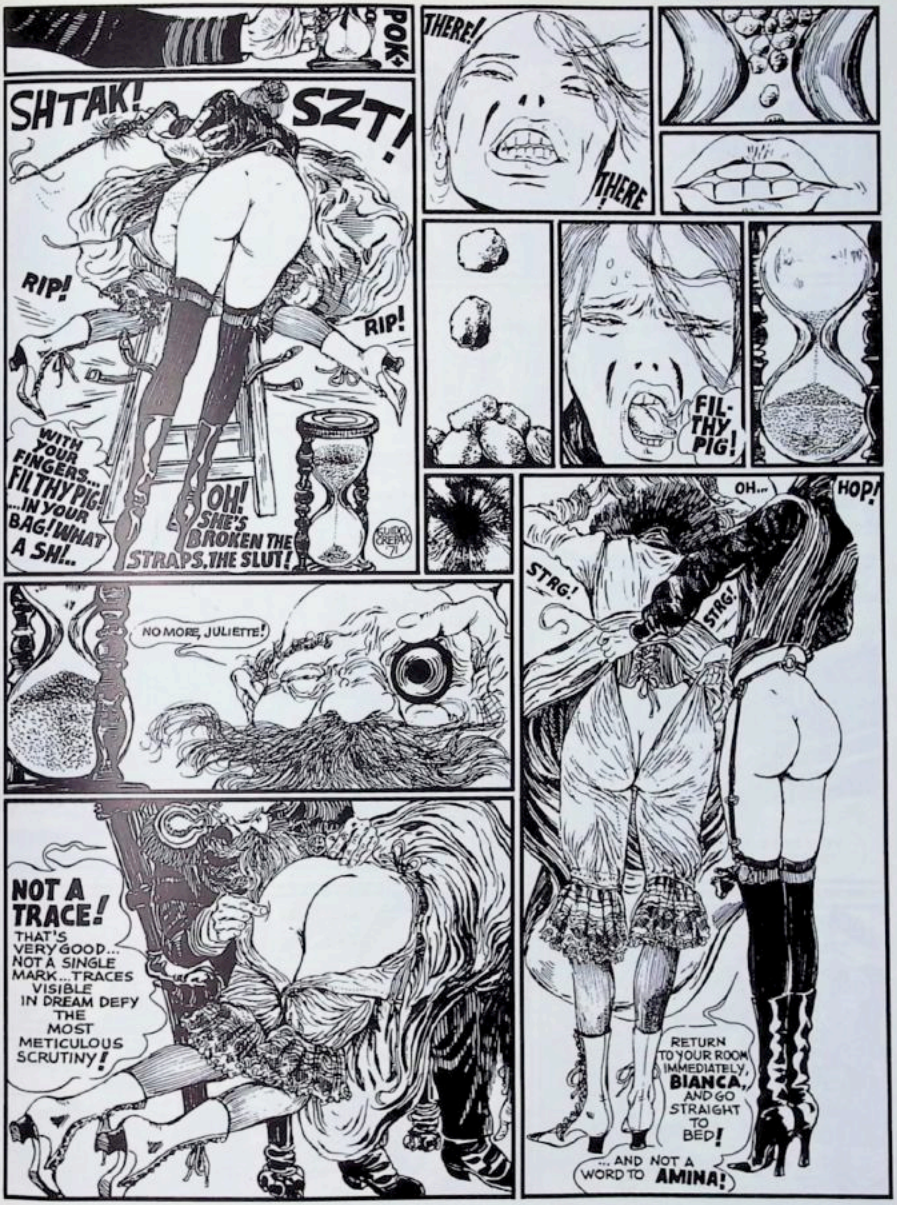

PAONNE A LA PRINCESSE...
VITELLA BELVEDERE AND MARINATED BOAR...
GOLDEN PLOVER IN CHAUD-FROID SAUCE...
STOP! GRAND DUKE MICHAEL HAS CANCELLED THE BANQUET!
NOW WHAT? ALL THAT WORK FOR NOTHING...
THROW IT ALL IN THE GARBAGE!
ACH...IT WON'T GO IN ANY FURTHER!
GO ON, SHOVE!
STRUSH! SKRUK!
HERE!...STUFF THESE RAGS IN TOO!
THUNG!
BONG
MADAM, WE WERE SO WORRIED ABOUT YOU!
WHAT A STATE YOU'RE IN! NOW I'LL HAVE TO GET THE STAINS OUT OF THAT DRESS... THEY'LL NEVER COME OUT... AN ELEGANT LADY LIKE YOU SHOULDN'T DO SUCH THINGS!
AND YOU MUST TIDY YOURSELF UP AT ONCE! THE MANAGER WANTS TO TALK TO YOU...
THUN
CRASH
BOING!
KRUNK!
SKRMB
THUN

NOW, MADAM, WOULD YOU LIKE TO TRY THE FURS?
OH, YES... THE MANAGER!
NO... NO... NO... NO THE SILVER FOX AND GET ON WITH IT!
CLEOPATRA SCARF IN SIBERIAN SABLE
WHITE RUSSIAN SABLES
VELVET CAPE WITH IMITATION BROWN BEAR TRIMMINGS
GUIDO CREPAX '71
WOLF BOA
BLACK FOX


BUT DON'T WORRY! IT WILL BE JUST THE USUAL FORMALITIES... IN HOTELS WITH FOREIGNERS... AMINA RUN A BATH AND PREPARE THE WHITE DRESS!
...WHITE ORGANZINE BLOUSE, SILK SUSPENDER-BELT, WHITE STOCKINGS, KIDSKIN BOOTS.. SILVER FOX... YOU MUST BE IMPECCABLE! WE MUST BE BEYOND REPROOF AFTER THESE UNFORTUNATE EVENTS ...
PLEASE TAKE A SEAT, MADAM! I'LL BE AS QUICK AS POSSIBLE ... BUT PLEASE TAKE A SEAT...
I'M SO SORRY TO HAVE BOTHERED YOU ... I'LL SKIP THE DETAILS... SO... THEREFORE... YOU WILL OF COURSE CONFIRM YOUR CONTINUED RESIDENCE ... AND YOUR PERMISSION...
GUIDO CREPAX '71
?
TÀK-TÀK-TATÀK--TÀK-TÀK-TATATÀK--TÀK--TÀK--TATÀK-
TAKE THAT DOWN, PLEASE MISS...
!
THEY ARE INSIGNIFICANT DETAILS... IF YOU'D LIKE TO SIGN... HERE... NO, NO... HERE, YES... HERE!
GOOD... GOOD... VERY GOOD!
GOOD... GOOD... GOOD... YOU MAY GO!
...YES... YES... YES... EVERYTHING SEEMS TO BE PRESENT AND CORRECT ...ALL IN ORDER...


CLIK!
CLIK!
MADAM! WHAT ARE YOU DOING?
MADAM... TO PROTECT THE GOOD NAME OF THE HOTEL, WE ...HMM...
PARDON ?..
N... NOTHING NO... NOTHING !
YOU OPENED AND CLOSED YOUR HANDBAG...
YOU DID IT BEFORE, AS WELL. I SAW YOU...
BUT... WELL...
I MUST HAVE DONE IT WITHOUT THINKING...YOU KNOW...WITHOUT REALISING...
JULIETTE, WOULD YOU GET THINGS READY ?
IMMEDIATELY, YOUR EXCELLENCY!

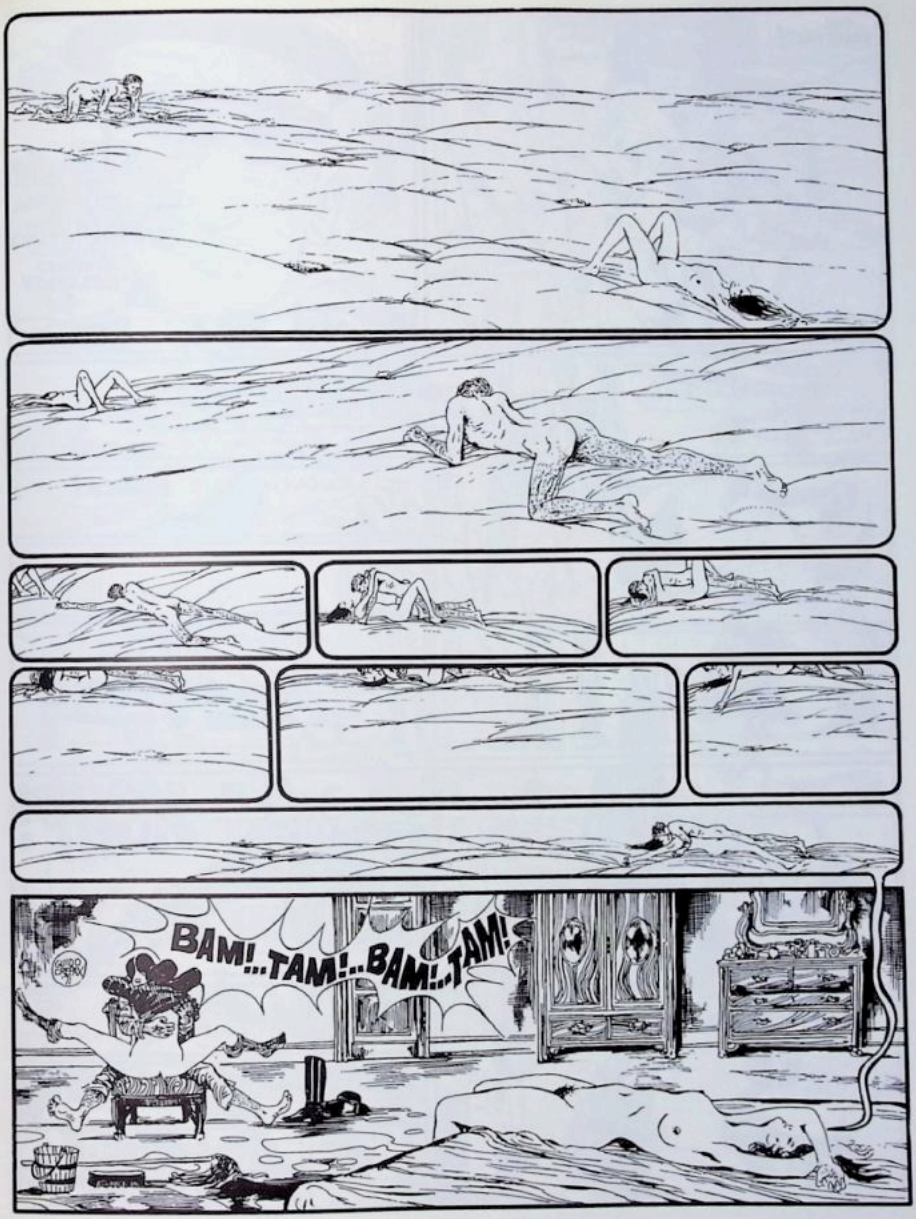

REMOVE THAT TABLECLOTH ...
...AND TAKE THE FOURTH FROM THE TOP ...
YOU CAN KEEP YOUR HAT AND BOA ON... JUST RAISE YOUR SKIRT A LITTLE... COME ON, GET ON!
BUT... WHY?
DO THE STRAPS UP TIGHTLY AT THE WRISTS AND BELOW THE KNEES ... THEN UNDO THE KNICKER RIBBONS ...


POK
SHTAK!
SZT!
RIP!
RIP!
WITH YOUR FINGERS... FILTHY PIG! ...IN YOUR BAG! WHAT A SH...
OH! SHE'S BROKEN THE STRAPS, THE SLUT!
THERE!
THERE
FIL-THY PIG!
NO MORE, JULIETTE!
OH...
HOP!
STAG!
STAG!
NOT A TRACE!
THAT'S VERY GOOD... NOT A SINGLE MARK... TRACES VISIBLE IN DREAM DEFY THE MOST METICULOUS SCRUTINY!
RETURN TO YOUR ROOM IMMEDIATELY, BIANCA, AND GO STRAIGHT TO BED!
... AND NOT A WORD TO AMINA!

MADAM, MADAM, WAKE UP...
...HM, HMM... AHHH...
WAKE UP!
AAHHH... OH!
COME ON, GET UP... YOU'VE SLEPT ENOUGH... MY BOOTS NEED CLEANING!
HMM... YES, JUST COMING!
YOU NEED TO SPIT ON THEM TO GET A GOOD POLISH!
GOOD! NOW PULL THEM OFF!
PTH! PTH!.. PTH!..
UHHH...
PUT A LITTLE MORE ENERGY INTO IT, DEAR MADAM... PULL!
SGUNCH...
SHE'S SO LAZY! TSK...TSK

STAND UP! WHAT ARE YOU DOING DOWN THERE?
THERE'S WASHING TO BE DONE!
WE CAN'T USE THE HOTEL LAUNDRY ANY MORE! WE CAN'T AFFORD IT...
BUT DIDN'T WE HAVE THAT STOCKBROKER'S MONEY AND THE SINGER'S JEWELS?
MY DEAR MADAM, WITH YOUR CONSTANT SPENDING WE'VE HAD TO PAWN EVERYTHING!
SHE SHOULD WASH HER OWN DRESS, TOO...
THE SLATTERN!

AND DON'T THRASH AROUND LIKE THAT!
YOU'VE GOT TO WASH THE FLOOR ... DON'T YOU REMEMBER THE BRIDGE? WITH YOUR TONGUE!
AND YOU, AMINA, TO YOUR PLACE... DON'T FORGET YOU'RE HER SERVANT!
LP...LP...
BRSH...
AND YOU, BIANCA STOP STARING, YOU BRAZEN HUSSY!
GLP... HM... ...LP.....
BRSH...
AHHH.....

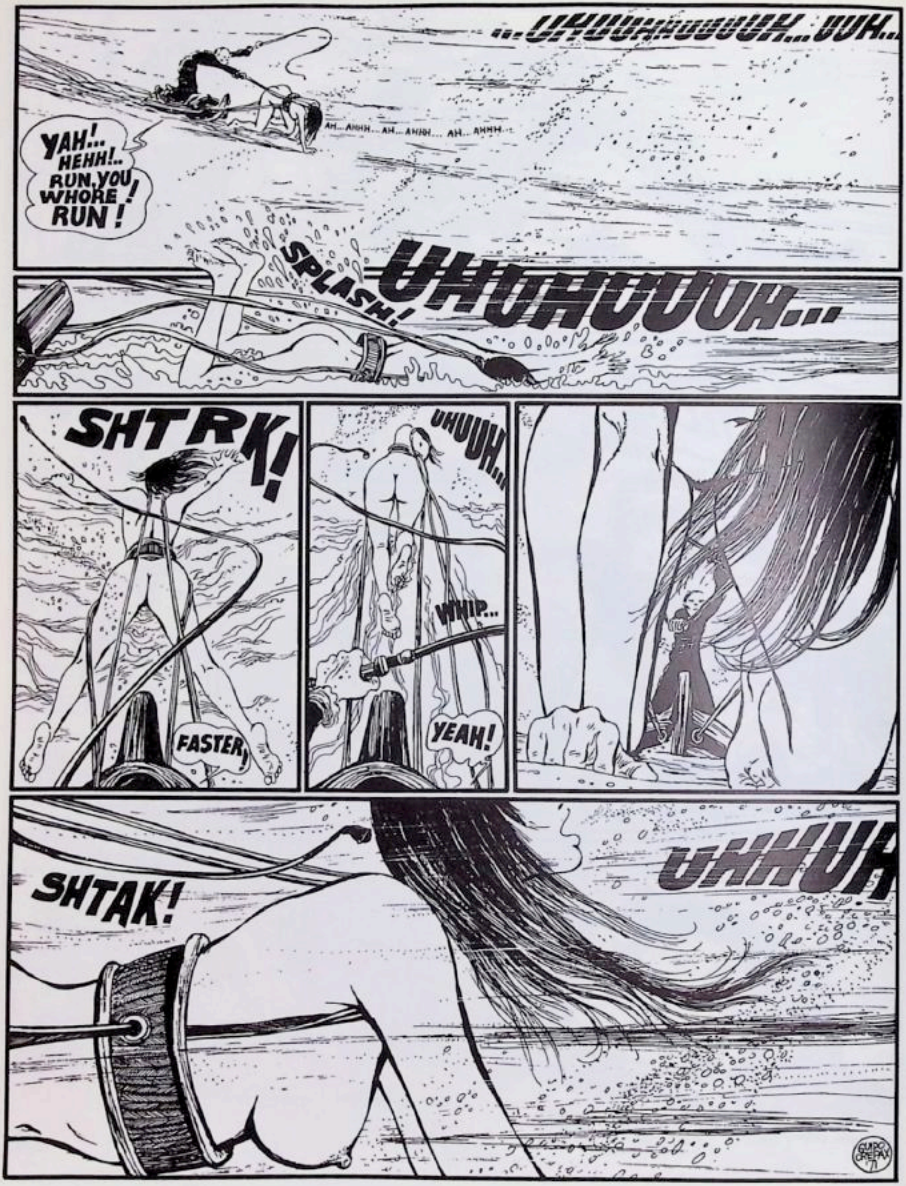

BAM!..TAM!..BAM!..TAM!

ON YOUR FEET!
BY ORDER OF THE TSAR'S GOVERNOR, ADMIRAL ZELENOV!
ON YOUR KNEES, WHORE!
AND YOU, CAPTAIN?..
WELL... NOW I CAN EXPLAIN EVERYTHING!.. IT WAS THAT ONE, OVER THERE. ON THE BED... YOU SEE... A VILE WOMAN DEVOID OF ANY SENSE OF MORALITY, BUT PERHAPS THERE ISN'T ENOUGH EVIDENCE TO INCRIMINATE HER... STILL, YOU COULD DO AWAY WITH THE OTHER ONE... SHE'S A LESBIAN, YOU NEEDN'T HESITATE ...THEN YOU CAN IMPLICATE BIANCA!
GUIDO CREPAX '71
GOOD IDEA!
KT-KCHP!

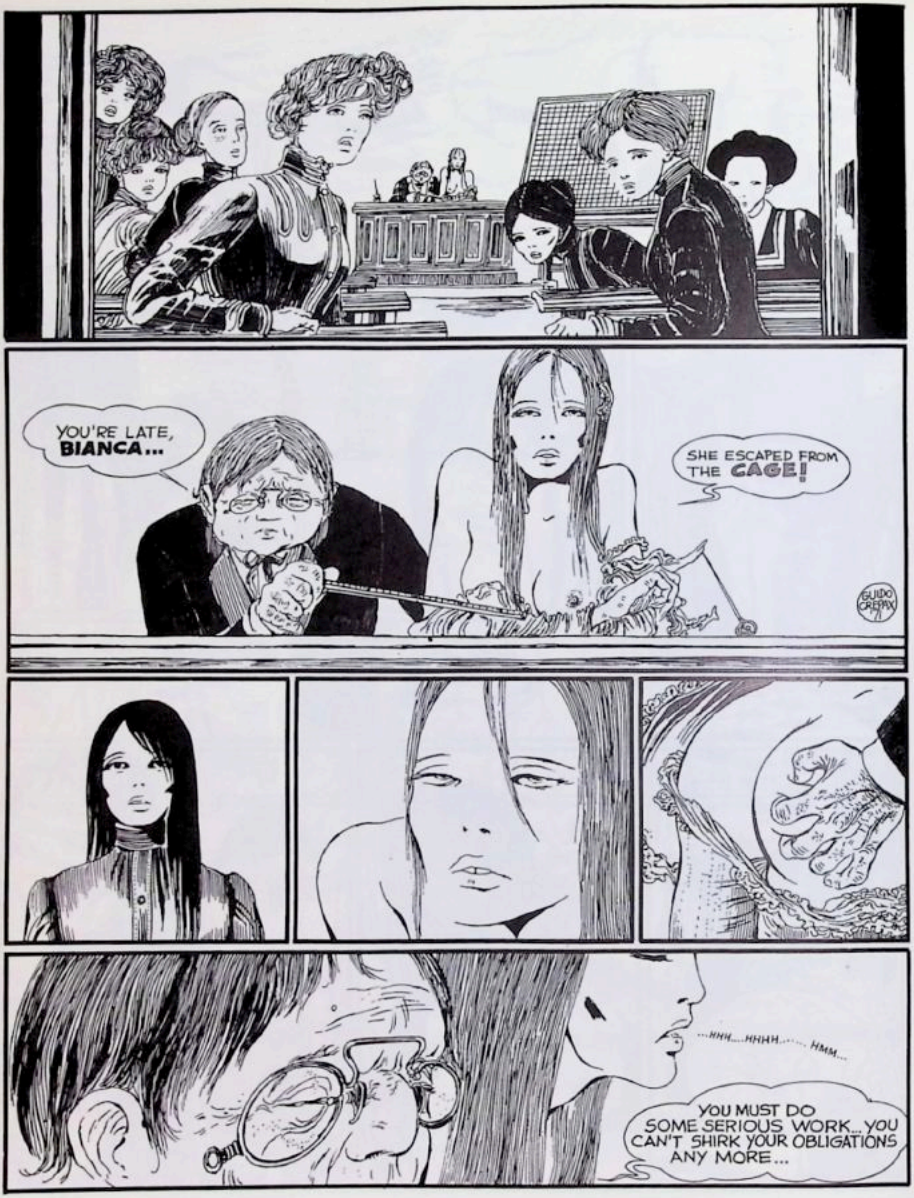
WE'LL COME BACK FOR HER LATER... COME, CAPTAIN... WE SHALL DRAW UP A FORMAL REPORT!
GUIDO CREPAX '71
AHHHHHHHHH.....
--HNNNNN...
AHH...
HMMM... HNN...
THEY'VE LEFT ME ALONE...
I MUST LEAVE AT ONCE... I MUST GET AWAY... THERE WERE FURS IN THAT WARDROBE ...
THERE! A SLEIGH! QUICK... RUN!

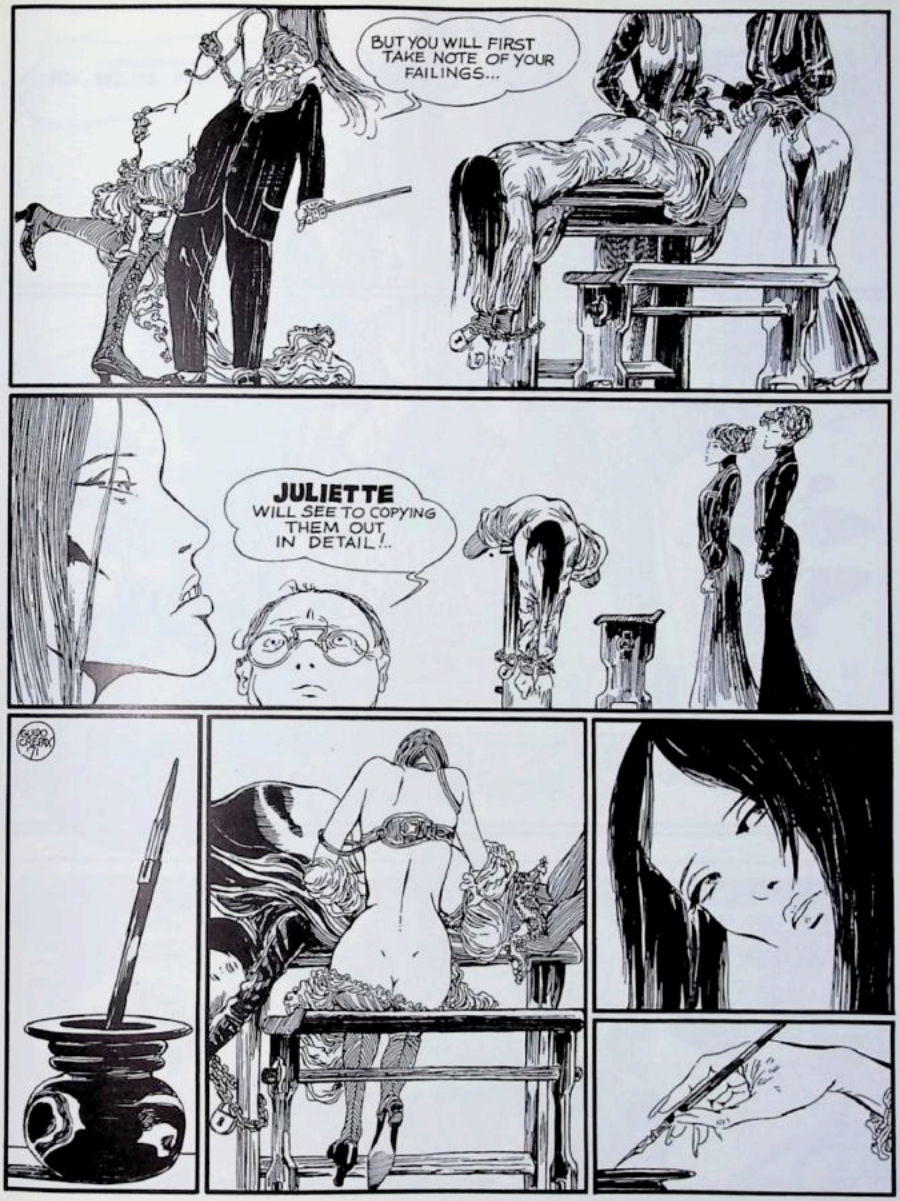
GO!.. GO!.. ANYWHERE BUT HERE!
YAUH!
YHH... YUUHHH..... RUUN....NNNN....
GO ON! GO ON! WHY ISN'T IT MOVING?
AH!
GO ON
PULL THE SLEIGH!

WHIIIIIP....
CHK!
CHK!
YEEUHK.....UH
WHIIIP...
UH...UHK...
YOU'RE TOO SLOW... OFF WITH THAT FUR!
UHKUH...
SWHISH...
UHKHH...


...UHUUHUUUH...UUH..
YAH!.. HEHH!.. RUN, YOU WHORE! RUN!
AH... AHHH... AH... AHHH... AH... AHHH
SPLASH!
UHUHUUUH...
SHTRK!
FASTER,
UHUUH...
WHIP...
YEAH!
SHTAK!
UHHUH

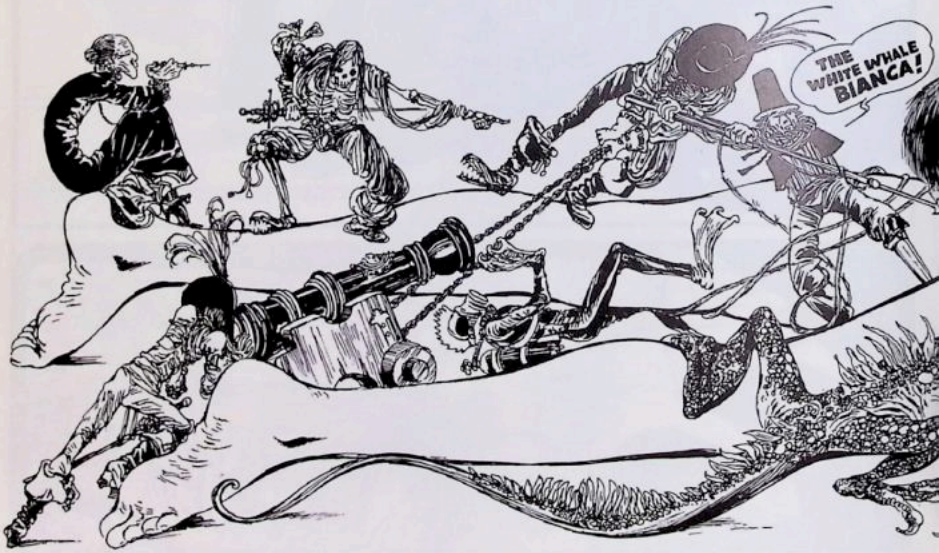
WHAT ARE YOU STOPPING FOR? GET A MOVE ON, LAZYBONES! WHAT WOULD YOUR CLASSMATES SAY?
WHIP!
MOVE!
ENTER
GUIDO CREPAX
BVHVH... I'M TIRED... I'M COLD BRRR... BRVHRVH...
GET DRESSED QUICKLY... HURRY UP!
YOU CAN'T GO IN LIKE THAT ...

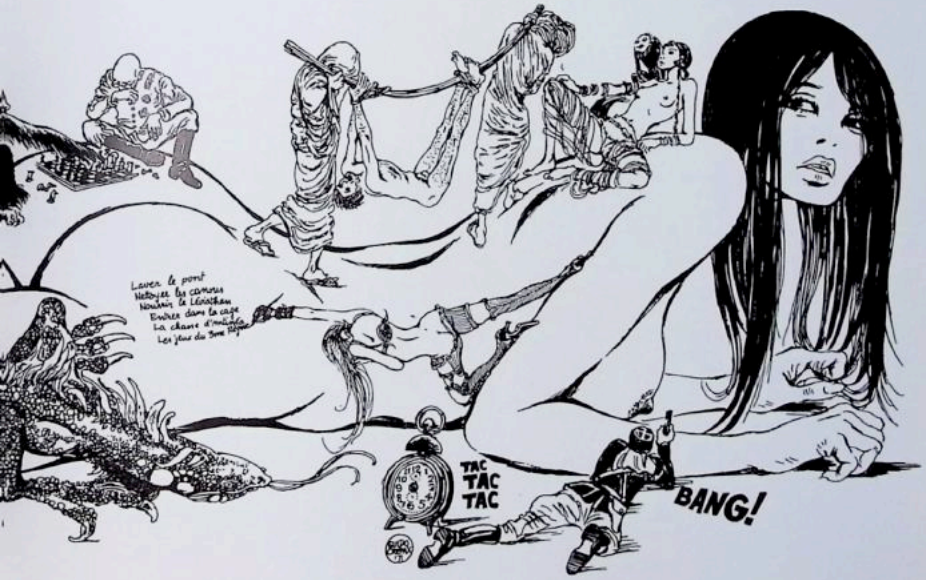

YOU'RE LATE, BIANCA...
SHE ESCAPED FROM THE CAGE!
GUIDO CREPAX
...HHH...HHHH...HMM...
YOU MUST DO SOME SERIOUS WORK... YOU CAN'T SHIRK YOUR OBLIGATIONS ANY MORE...


BUT YOU WILL FIRST TAKE NOTE OF YOUR FAILINGS...
JULIETTE WILL SEE TO COPYING THEM OUT IN DETAIL!..

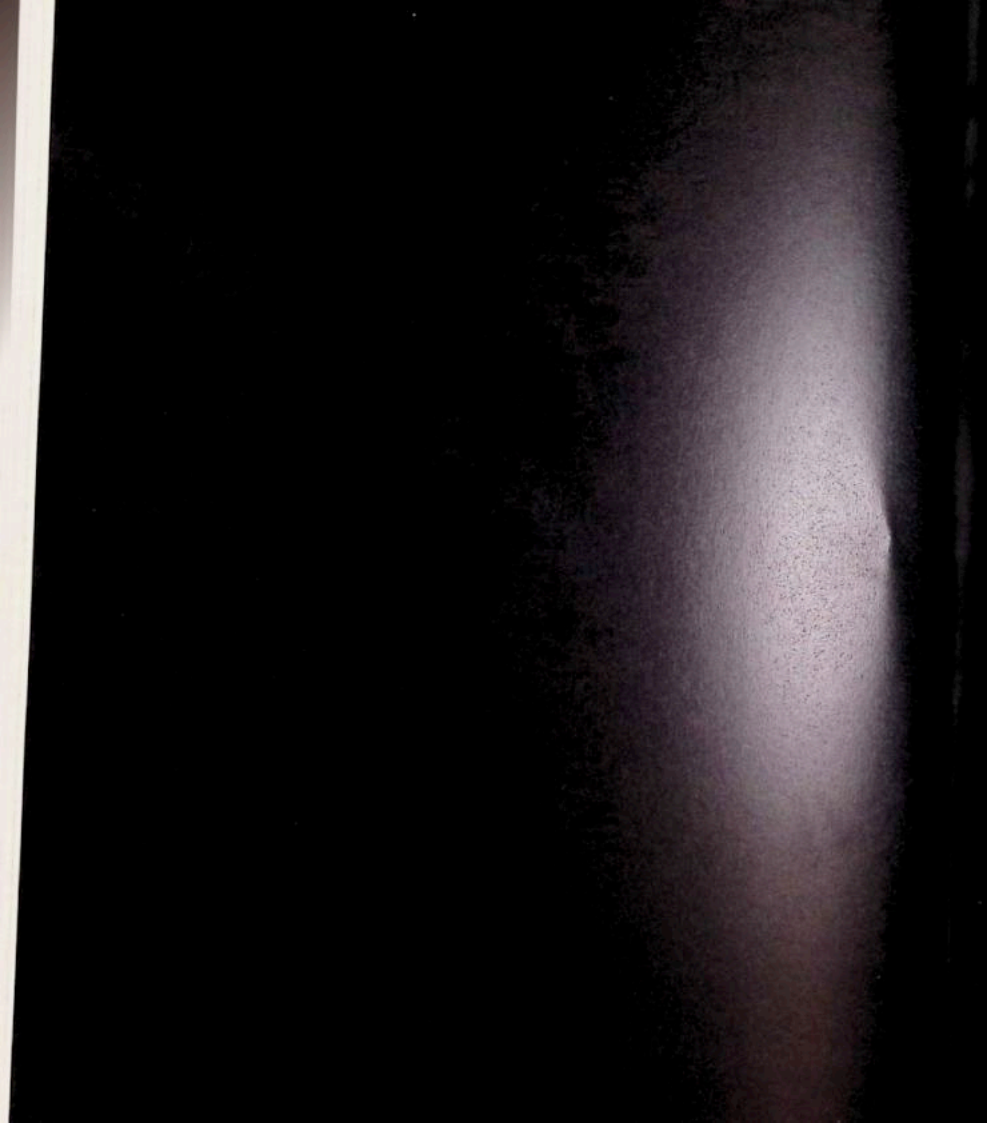
...AFTER HER DEPARTURE BY MOTOR CAR FOR THE PORT OF CASABLANCA COMMA... SHE REACHED THE SHIP FOR ODESSA DEPLORABLY LATE... NEW PARAGRAPH ...
... AFTER... HER... DEPARTURE... ... FOR..... CA... SA... BLAN... CA...
... SHE TOOK LODGINGS IN A HOTEL AND KILLED THE STOCKBROKER STOLYPIN COMMA SUBSEQUENTLY WITH GREAT CUNNING KILLING...
SUBSE... QUENTLY... WITH... ... GREAT... CUN... NING.... ... KI... LLING...
GUIDO CREPAX 71
laver reproche
.....HEEDLESS OF REPROACHES COMMA SHE NEGLECTED TO WASH THE FLOOR... NEW PARAGRAPH....
THE... FLO... ..OR...

GUIDO CREPAX
71


THE WHITE WHALE BIANCA!

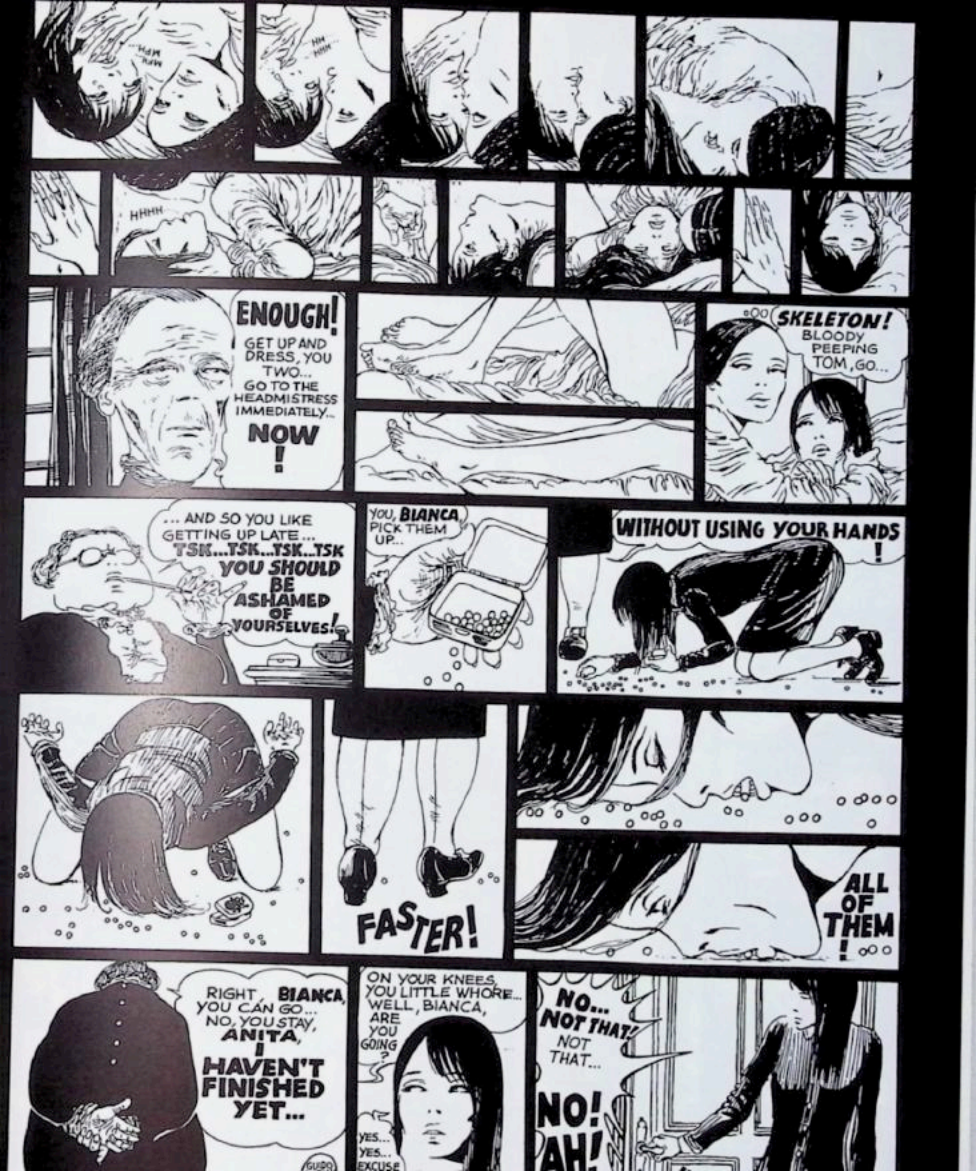

Lorsque le pont
Hebdyel les cavaliers
Hanteront le Léviathan
Entrez dans la cage
La chaire d'emprise
Les yeux du Sans Nom
TAC
TAC
TAC
BANG!

Girls' Boarding School (reality, before)



LITTLE NOTEBOOK ?
YOU, JULIETTE?
NICE THINGS YOU WRITE, EH?
OH... IT'S GONE...
HEE! HEE!..
WHAT'S IT TO YOU? GIVE IT BACK !
TSK..TSK! OH NO... PEOPLE WHO WRITE CERTAIN THINGS MUST BE PUNISHED ...
I SAID GIVE IT BACK!
STEADY ON! YOU WANT ME TO HAND IT IN TO THE HEADMISTRESS?
NO, NO!.. PLEASE... GIVE IT BACK TO ME, I BEG YOU ...
I'LL GIVE IT BACK, BUT FIRST YOU'LL HAVE TO TAKE YOUR PUNISHMENT!
BUT YOU'LL GIVE IT BACK AFTERWARDS!
PROMISE ! HEY, OVER HERE GIRLS!
SHH...QUIET! OR TEACHER WILL HEAR US...
... GOT IT? SO WHAT DO YOU PROPOSE?
LET'S MAKE HER LICK OUR SHOES!
NO, STUPID! LET'S SOAK HER NIGHTDRESS AND THEN MAKE HER PUT IT BACK ON AGAIN!
LISTEN, I'LL...
NO!.. NOT THAT...
...I HAVE A BETTER IDEA... LET'S WHIP HER! LET'S WHIP HER ... LIKE THEY DID IN THOSE ENGLISH BOARDING SCHOOLS ...
BUT THEY'LL SEE THE MARKS!
NOT THERE THEY WON'T...
TAKE THE CROCODILE SKIN BELT!
LET ME TAKE HER FEET!
LET'S GET STARTED, THEN! YOU HOLD HER STILL... A PILLOW OVER HER MOUTH...
DOWN!

NO, LEAVE ME ALONE... STOP IT!
YOU'VE GIVEN YOUR WORD NOW, BIANCA!
IT'S TOO LATE ...AND IF YOU WANT TO GET THAT DIARY BACK...
KICKING, EH?
AH, THAT'S BETTER...
GO ON, JULIETTE !!
AH... HH...
GL... BGL... HN...
DOWN
WHIIIP...
SLACH!
WRAP... CHT!
DON'T LET GO, IDIOTS!.. TAKE THAT!
WHIP..
AH... BGHL... UHH...
SHTAKL!
DR...
QUICK... LET'S GET DRESSED!
DRRRRRRR...
POOR BIANCA, THEY REALLY HURT YOU, DIDN'T THEY?
HI... HNNH... HN... HN... HI...
DRR... DRRR
STOP, STOP, IT'S SEVEN... TEACHER'S COMING!
IS THAT YOU, ANITA?
HM HM...
... ALWAYS THE SAME LAGGARDS... BUT ... WHAT ARE THOSE TWO DOING?... AHA...
HHM... HMMM... OHHH...


MMM
MMM
HHHH
ENOUGH!
GET UP AND DRESS, YOU TWO...
GO TO THE HEADMISTRESS IMMEDIATELY...
NOW!
SKELETON!
BLOODY PEEPING TOM, GO...
... AND SO YOU LIKE GETTING UP LATE...
TSK...TSK...TSK...TSK
YOU SHOULD BE ASHAMED OF YOURSELVES!
YOU, BIANCA PICK THEM UP...
WITHOUT USING YOUR HANDS!
FASTER!
ALL OF THEM!
RIGHT... BIANCA, YOU CAN GO... NO, YOU STAY, ANITA, I HAVEN'T FINISHED YET...
(GUP)
ON YOUR KNEES, YOU LITTLE WHORE...
WELL, BIANCA, ARE YOU GOING?
YES... YES... EXCUSE
NO... NOT THAT!
NOT THAT...
NO!
AH!

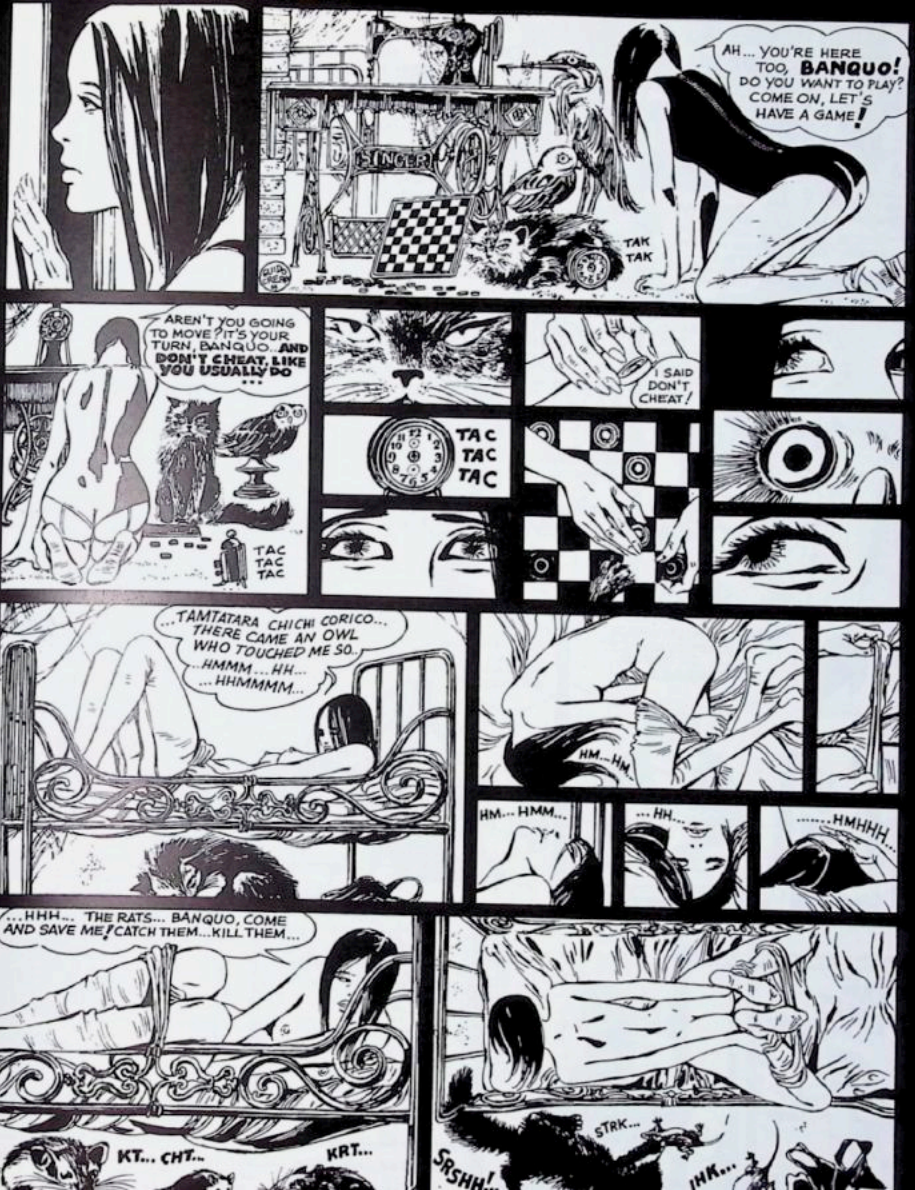
...IN ACCORDANCE WITH THESE PRINCIPLES...
SHH!
IT'S STARTED...
...FUNDAMENTAL PRINCIPLES...
AUTHORITY...
ORDER...
ORDER...
MORALITY!
BIANCA, GO TO THE LIBRARY AND GET VOLUME TWO!
BIANCA, DID YOU HEAR ME?
SIGH...
...HMM... NO SIGN OF IT HERE...
NOR HERE...
...HERE... NOPE! IT'S JUST NOT THERE...WHERE CAN IT HAVE GOT TO?
AH...MAYBE SOMEONE PUT IT IN THE STOREROOM.
IF I DON'T ORGASM SOON...
OH!
COME IN, BIANCA, COME IN...
WHY SO ANXIOUS TO LEAVE?...WE COULD HAVE A GAME! CAROLINE WILL EXPLAIN...
HOLD STILL!
...PS... BSL.. CL... BL... PSL...SO, YOU'VE GOT TO GUESS...GOT THAT? AND ON TEN YOU CAN GO...
TSK..TSK..TSK
NON!
PULL YOUR DRESS UP NICE AND HIGH ...AND...
GOOD GIRL!!!
.....NOW BEND OVER THAT TABLE...
...OSWALD... CAROLINE... OSWALD...HMM... OSWALD... CAROLINE! HM... OSWALD... OSWALD... HMMM... OSWALD... HMM... CA... ROLINE... CAROLINE... OSWALD!!!
YES, GOOD GIRL...ONE! NO..... GOOD..... TWO... NOOOO..... THREE, WELL DONE! FOUR... FIVE! NO, NO... NO! YES, SIX..... SEEEVEN!...

BIAN-CA, WHAT ARE YOU DOING?
...N...NOTHING! NOTHING... I'M STUDYING
...UNDERSTOOD? ...I CAN'T, PERSONALLY ...BUT IF YOU...
THERE! SO, YOU KNOW WHAT YOU HAVE TO DO?...
YOU CAN RELY ON ME!
SHE'S ALWAYS GOT HER EYE ON ME
TOILETS!
...SHE SAW YESTERDAY BUT ...
BUT WHAT DOES SHE WANT... WHAT BUSINESS IS IT OF HERS!
NOW...
SKAK!
AAH! WHO?!
GET UP, BIANCA! MARTHA, ALICE... TO WORK!
HOW DID YOU GET IN?
MASTER KEY, DEAR!
YOU'RE DISGUSTING! WHO GAVE IT TO YOU? EH? ...LET ME OUT!
SPAG!
NO, NO, NO! AS YOU WERE AND ARSE IN THE AIR!
THERE! IN THERE... AND THERE... NOW...
ROTTEN BASTARDS!
SLAPT! AHIA! SLACH! AHI!!!
PHEW...THAT'LL DO FOR ME! NOW SPLASH SOME COLD WATER ON HER SO YOU CAN'T SEE THE MARKS

OHHH... OHH... HH...
HHH... OHH... OH...
OHOHH... OH...
SHWAN...
CUNNILINGUUM... EH?
IF TEACHER WERE TO HEAR ABOUT THIS ...HM? LLLLH!
LISTEN, JULIETTE, YOU DON'T SCARE ME... IF YOU SAY A WORD, I'LL SCRATCH YOUR EYES OUT!
HEY... CALM DOWN, ANITA / YOU KNOW I'M SUPPOSED TO KEEP ORDER IN HER DON'T YOU
LET'S MAKE AN ARRANGEMENT... YOU CAN PLAY, LET'S SAY, BETWEEN 3 AND 4 IN THE MORNING...
...AND THEN I'LL ADMINISTER THE APPROPRIATE PUNISHMENT... WILL YOU, BIANCA?
DON'T PLAY THE HYPOCRITE WITH ME, JULIETTE... ALL RIGHT, IT'S A DEAL...!
FIRST NIGHT
SECOND NIGHT
THIRD NIGHT
FOURTH NIGHT

BIANCA, CLEAN THE BLACKBOARD!
IF YOU CAN'T REACH, STAND ON A CHAIR!
CALL THAT CLEANING THE BLACKBOARD, SLATTERN?
JUST FIFTEEN, AND ALREADY SO SHAMELESS AND LAZY... GO TO THE KITCHEN AND CLEAN THE FISH!
WHAT ARE YOU DOING, MISS? YOU DON'T WANT TO MALTREAT THOSE FISH... THEY MIGHT GET THEIR OWN BACK!
DON'T WORRY ABOUT THEM... JUST TAKE THAT CAT AWAY WITH YOU!
OH, IT'S THAT FOXY RENATA...
BIANCA, COME ON...! IT'S LATE! IT'S PE NOW...
COME ON, GIRLS, ARMS UP! TUMMIES IN... QUIET YOU!
FAT ARSE!
I SAID SILENCE... LET'S TRY JUMPING! YOU START, BIANCA...
NO, NO! CLUMSY! CLUMSY...
STOP THAT, YOU VILE BEASTS!
I'LL TEACH...
HMGH!
TAKT!
TAKT!
JULIETTE, GET THAT RABID CAT OUT OF HERE! AS FOR YOU...
WHAT? YOU'RE NOT ALLOWED TO HIT US!

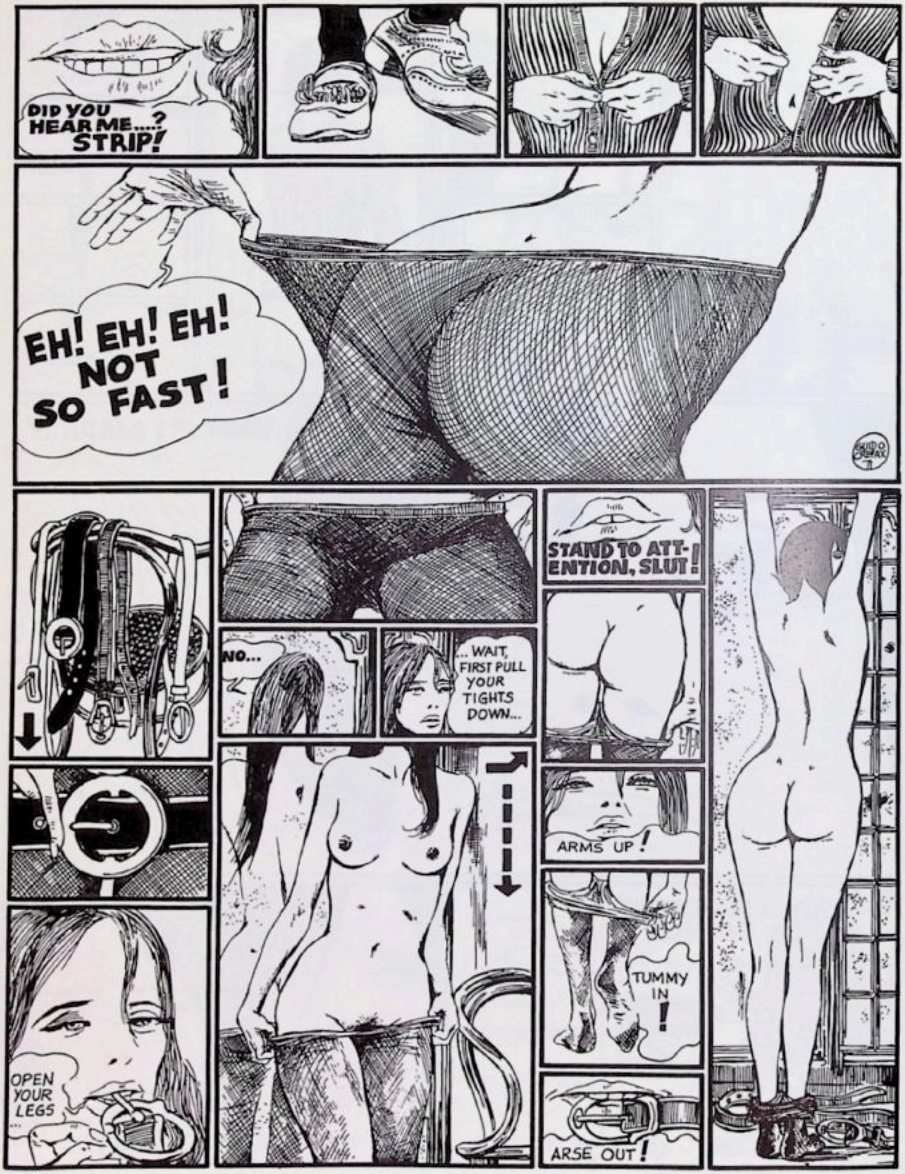
HEAR HOW SHE TALKS TO ME!
BIANCA, COME...
COME HERE
STOP! YOU CAN'T LEAVE THE GYM BEFORE THE END OF THE LESSON!
COME ON!
THIS WAY
GET IN? WHERE DID YOU?
NEVER MIND... THINK ABOUT GETTING OUT OF HERE INSTEAD... OK? YOU MUST LEAVE THIS PLACE FOREVER! YOU...
BANG BANG BANG
OPEN THE DOOR! NOW!
OH LORD, THEY'VE FOUND US!
WHAT ARE WE GOING TO DO NOW?
THE WINDOW...
CAREFUL! HOLD ONTO ME...
THERE... JUMP DOWN AFTER ME!
AH... YOU RASCAL!
SO MANY PESTS IN THIS INSTITUTE!
... I'LL HIDE... I'LL GO DOWN INTO THE CELLAR...

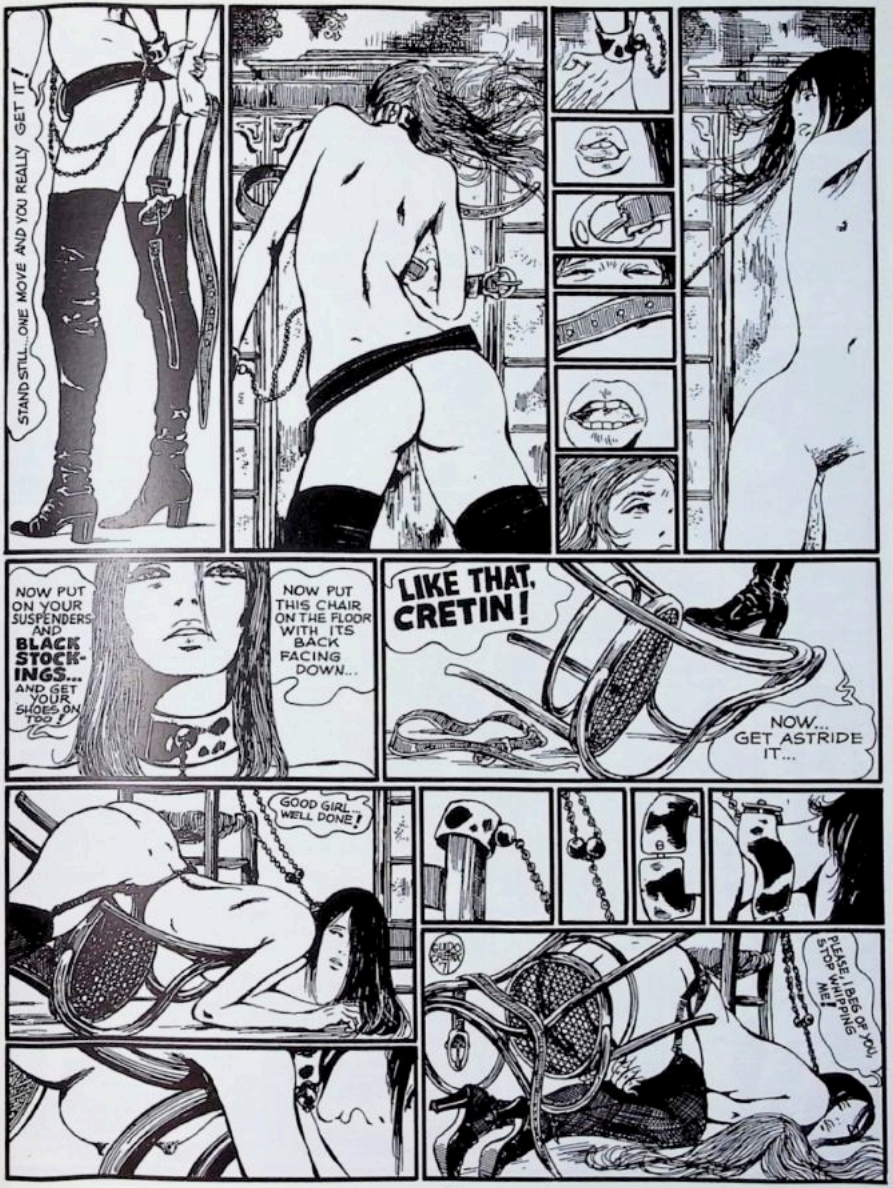

AH... YOU'RE HERE TOO, BANQUO! DO YOU WANT TO PLAY? COME ON, LET'S HAVE A GAME!
SINGER
TAK TAK
AREN'T YOU GOING TO MOVE? IT'S YOUR TURN, BANQUO... AND DON'T CHEAT, LIKE YOU USUALLY DO ...
TAC TAC TAC
I SAID DON'T CHEAT!
TAC TAC TAC
...TAMTATARA CHICHI CORICO... THERE CAME AN OWL WHO TOUCHED ME SO... ...HMMM... HH... ...HHMMMM...
HM... HH...
HM... HMM...
... HH...
.....HMHHH...
...HHH... THE RATS... BANQUO, COME AND SAVE ME! CATCH THEM... KILL THEM...
KT... CHT...
KRT...
STRK...
SRSHH!
IHK...

SHE ISN'T IN THE COURTYARD
...SHE COULD BE DOWN HERE...IF SHE DIDN'T GET OUT THROUGH THE GATES
WOW, BANQUO, YOU TOOK GOOD CARE OF HER! THEY'D HAVE EATEN HER ALIVE
GET DRESSED, MISS...THE HEADMISTRESS IS ABSOLUTELY FURIOUS!
OH...
STOP THAT NOW, WALTER...
BUT MISS ... I LIKE YOU...
LATE FOR YOUR EXAM TOO! YOUR CONDUCT WILL BE NOTED, BIANCA...
I'LL DO BRILLIANTLY -I WILL!...WHAT DOES SHE KNOW, THAT FAT NAZI?
TK TAK
TAK TARAT
... AND THE SAME GIRL CAUGHT UP IN A CLOUD OF SEQUINS SKIPPED AND SKIPPED WITH HER ROPE UNTIL, AT THE TOP OF THE INVISIBLE LADDER, APPEARED...

Extraordinary Visions
(reality, afterwards)

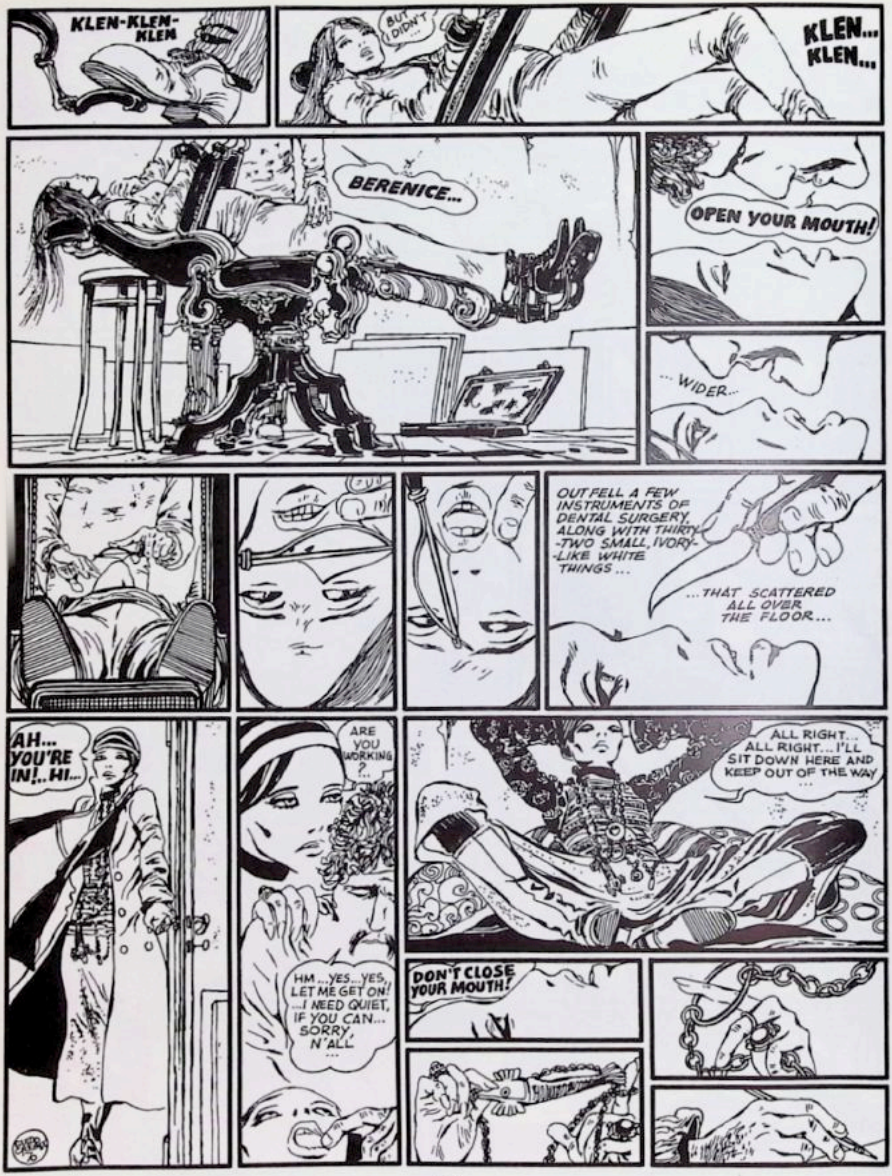
BLHLH..
..LHL...
BITCH...
BLAH!
FAT ARSE!...
HMLHM...
WHAT IF I MADE..?
GUIDO CREPAX '71
A DIFFERENT BIANCA?
A RATHER...
NASTY BIANCA...
BIANCA, STRIP!


DID YOU HEAR ME....? STRIP!
EH! EH! EH! NOT SO FAST!
NO...
...WAIT, FIRST PULL YOUR TIGHTS DOWN...
STAND TO ATTENTION, SLUT!
ARMS UP!
TUMMY IN!
ARSE OUT!
OPEN YOUR LEGS...


STAND STILL... ONE MOVE AND YOU REALLY GET IT!
NOW PUT ON YOUR SUSPENDERS AND BLACK STOCK-INGS... AND GET YOUR SHOES ON TOO!
NOW PUT THIS CHAIR ON THE FLOOR WITH ITS BACK FACING DOWN...
LIKE THAT, CRETIN!
NOW... GET ASTRIDE IT...
GOOD GIRL... WELL DONE!
PLEASE, I BEG OF YOU STOP WHIPPING ME!

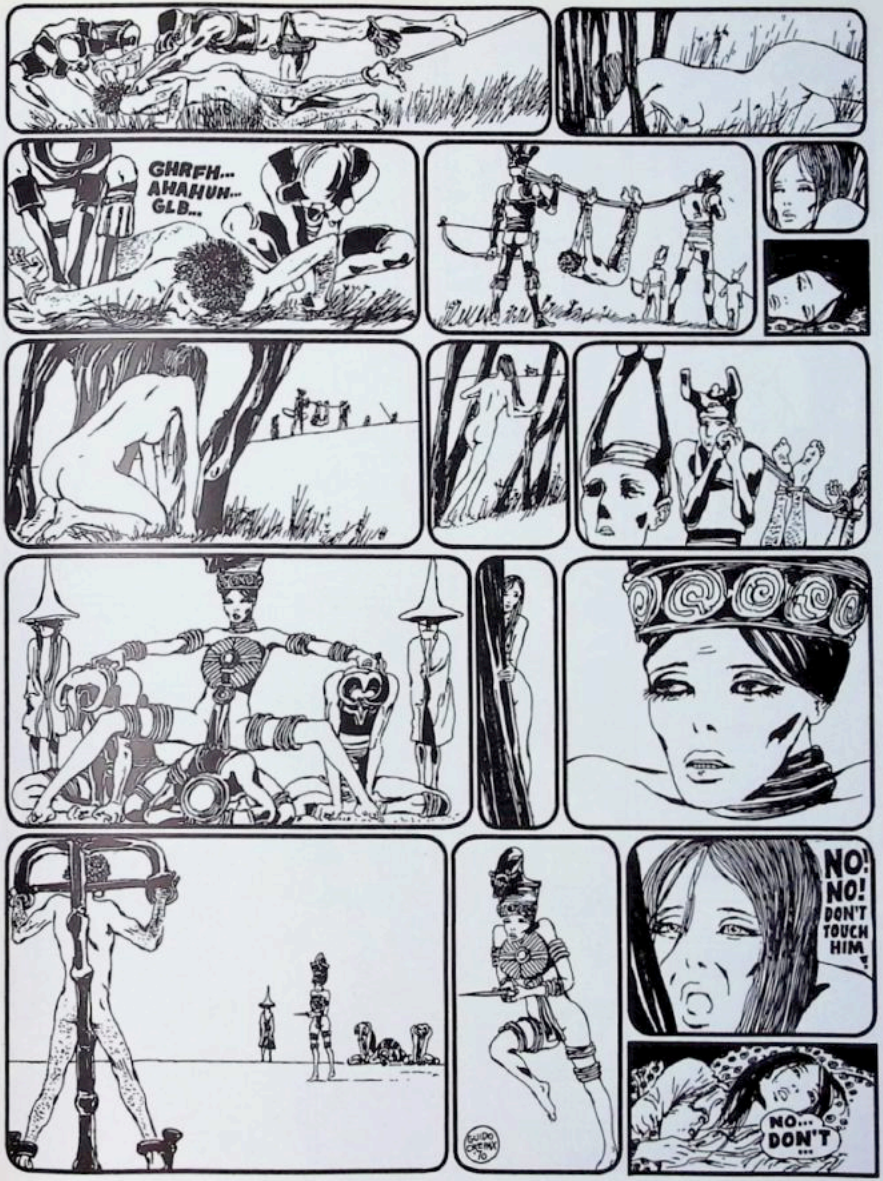
HUH... NOT BAD ... HM... WELL, BETTER STOP NOW...
WHAT IF I TOOK THEM TO HIM? NOTHING UNUSUAL ABOUT THAT... ...I'LL LEND THEM TO HIM
BIANCA HAD BEEN TO AN EXHIBITION IN CIRCUS ROAD THAT DAY
WHAT IS THIS? CAPITALIST REALISM?
DEMYSTIFYING OBJECTIVISM
... IN 1545 THE COUNCIL OF TRENT, WHICH..... ..... WHICH..... THEY'D BE PERFECT... WELL..... I'LL FINISH FIRST... SO, THE COUNCIL OF TRENT....
... A SERIES OF HYPOTHESES CONCERNING POSSIBLE REALITIES... AND WHO'S TO SAY THAT THE ACTION CONCLUDES IN THE MANNER IMPLIED...
BUT WITH THE REAFFIRMATION OF HUMAN PRESENCE...
THAT HAND FORESHADOWS MAN...
WELL, YES... PERHAPS... NO, I OUGHT TO EXPLAIN...
YOU KNOW WHAT I NEED? INSTRUMENTS... SURGICAL INSTRUMENTS. OLD ONES... OLD WOULD BE BEST
SO, BIANCA SHALL WE GO? WHAT A DRAG, EH? COME ON!
SURGICAL INSTRUMENTS!?...
YES... JUST A MINUTE, I HAVEN'T FINISHED LOOKING
... A NEW READING OF THE ANATOMY LESSON IN THE LIGHT OF THE CURRENT CRITERIA OF THE SCHOOL OF ATHENS!
... THE DOCTORS CONSULTING ABOUT TORTURE

...SUBSEQUENTLY SUBJECTIVE...
TAKING OBJECTIVE...NO CONSIDERATIONS INTO ACCOUNT
THEREFORE ...THE HISTORICAL IMPORTANCE OF THIS EVENT ...
...WHY NOT? I'LL TAKE THEM ROUND TOMORROW... THEY WON'T EVEN NOTICE...
NO ENTRY
...UM...AHEM... I WANTED TO SHOW YOU THIS BOX... THEY'RE SURGICAL INSTRUMENTS I FOUND AT HOME ...
HM...
...YOU KNOW... I CAN'T EVEN REMEMBER WHO THEY BELONGED TO...
SIT DOWN, OVER THERE!
BUT... WHY?.. I MUST GO ... I MEAN, SOON...
HEAD BACK!
WHAT?...

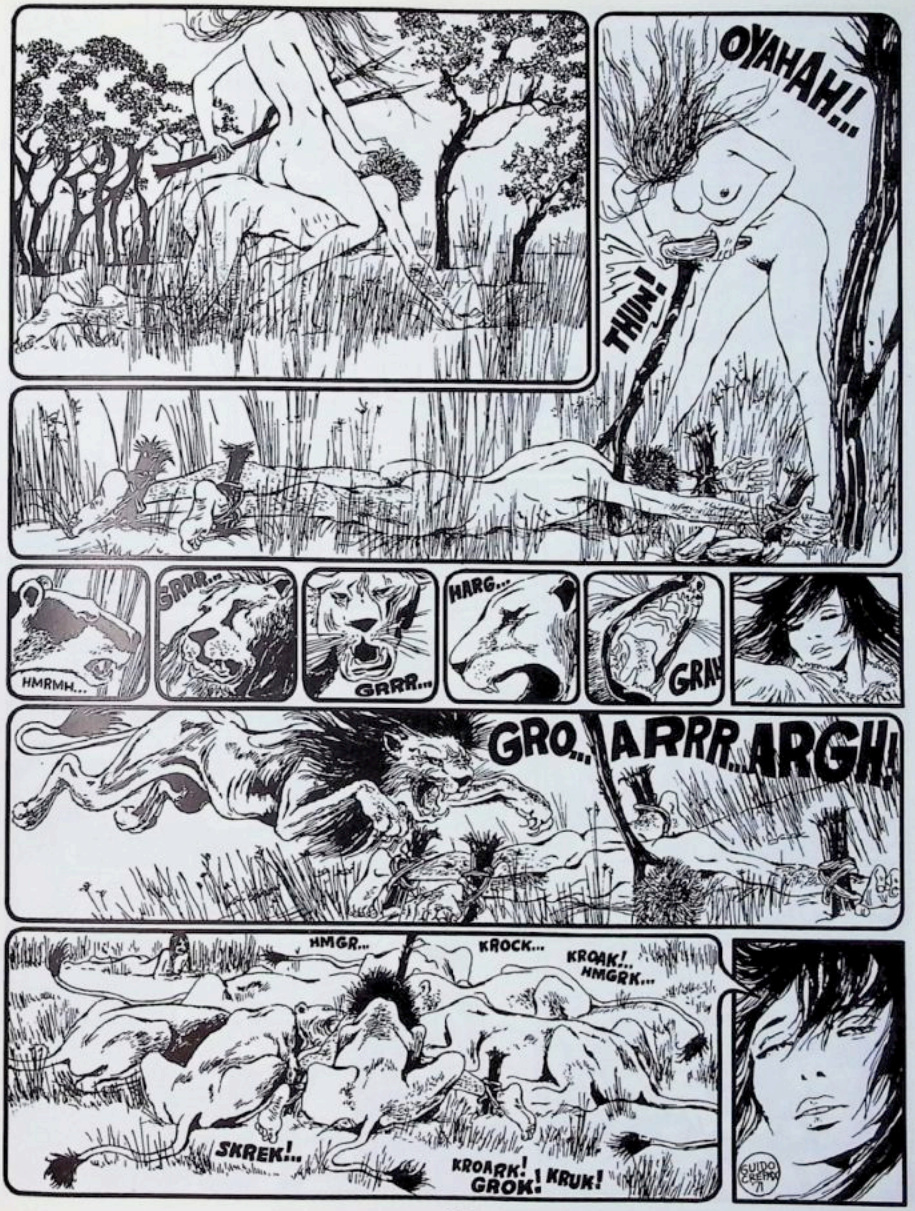

KLEN-KLEN-KLEN
BUT I DIDN'T
KLEN... KLEN...
BERENICE...
OPEN YOUR MOUTH!
... WIDER...
OUT FELL A FEW INSTRUMENTS OF DENTAL SURGERY, ALONG WITH THIRTY-TWO SMALL, IVORY-LIKE WHITE THINGS...
...THAT SCATTERED ALL OVER THE FLOOR...
AH... YOU'RE IN!.. HI...
ARE YOU WORKING?
HM...YES...YES, LET ME GET ON! ...I NEED QUIET, IF YOU CAN... SORRY, N'ALL
ALL RIGHT... ALL RIGHT... I'LL SIT DOWN HERE AND KEEP OUT OF THE WAY
DON'T CLOSE YOUR MOUTH!

YOU'VE BEEN WORKING FOR THREE HOURS WITHOUT A BREAK! AREN'T YOU GOING TO STOP?
HM? THEY'RE JUST PREPARATORY SKETCHES
...AND THE PAINTING, WHEN WILL?
HH...
GUIDO CREPAX '70
..... AH... YOU KNOW... I READ IT, AND... WELL, I DON'T LIKE IT. BECAUSE, WELL... A BAD IMITATION CAN BE FUNNY, BUT .....
YOU'RE MISSING THE POINT! NOW, ON YOUR FEET
...HOW CAN YOU?..
SHOULD I COME BACK TOMORROW?
...SORRY, BUT... HOW CAN YOU... JUST DECIDE LIKE THAT, WHETHER IT'S AUTHENTIC OR NOT?
BUT...
MOAN MOAN
HE DIDN'T EVEN ANSWER...

MMMMMGH!
OHHHHH!
...PHOOEE... I'VE STILL GOT EIGHT PAGES OF CHEMISTRY TO DO, WITH ALL THAT TIME I WASTED TODAY ...
HMMM..... HM... KOH ... NO ... AI HN ...
HMMM... 2 AI + 2 KOH...
WITH 2H2O GIVES 2 KAlO2 + 3H2
HMMM.....
AND WHAT A SHIT... HE DIDN'T EVEN ANSWER
...EXOTHERMIC REACTION FOLLOWS... ..., AND THAT SLUT WHO...
OH! I'M NOT GOING TOMORROW OHH...
...THINKS HE'S
I'D LIKE TO SEE HIM...
CLICK
...WITH SOMEONE ABOUT TO...
...STICK A KNIFE IN HIM
AHUGH...
YEAHOUH!..

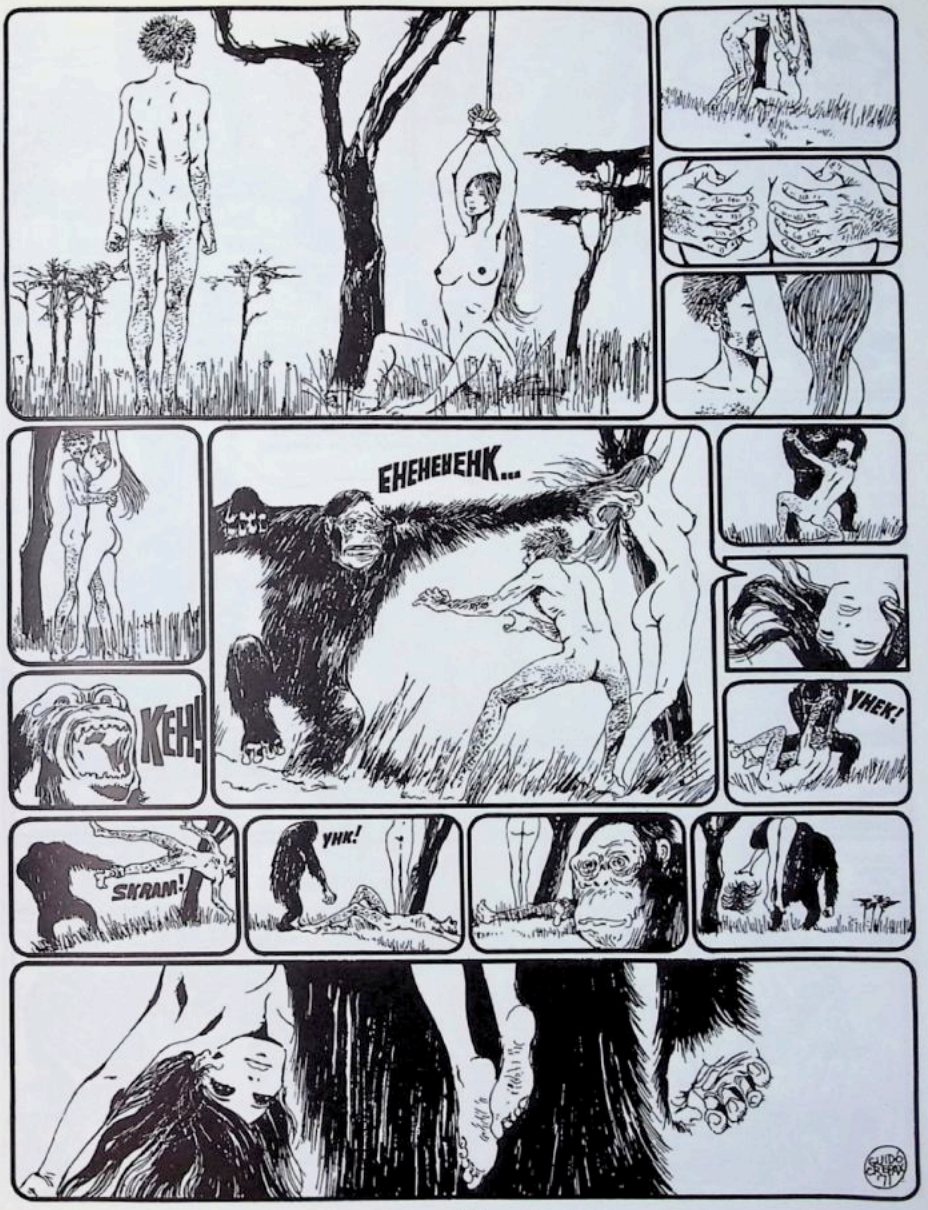

GHRFH...
AHAHUH...
GLB...
NO! NO! DON'T TOUCH HIM!
NO... DON'T...

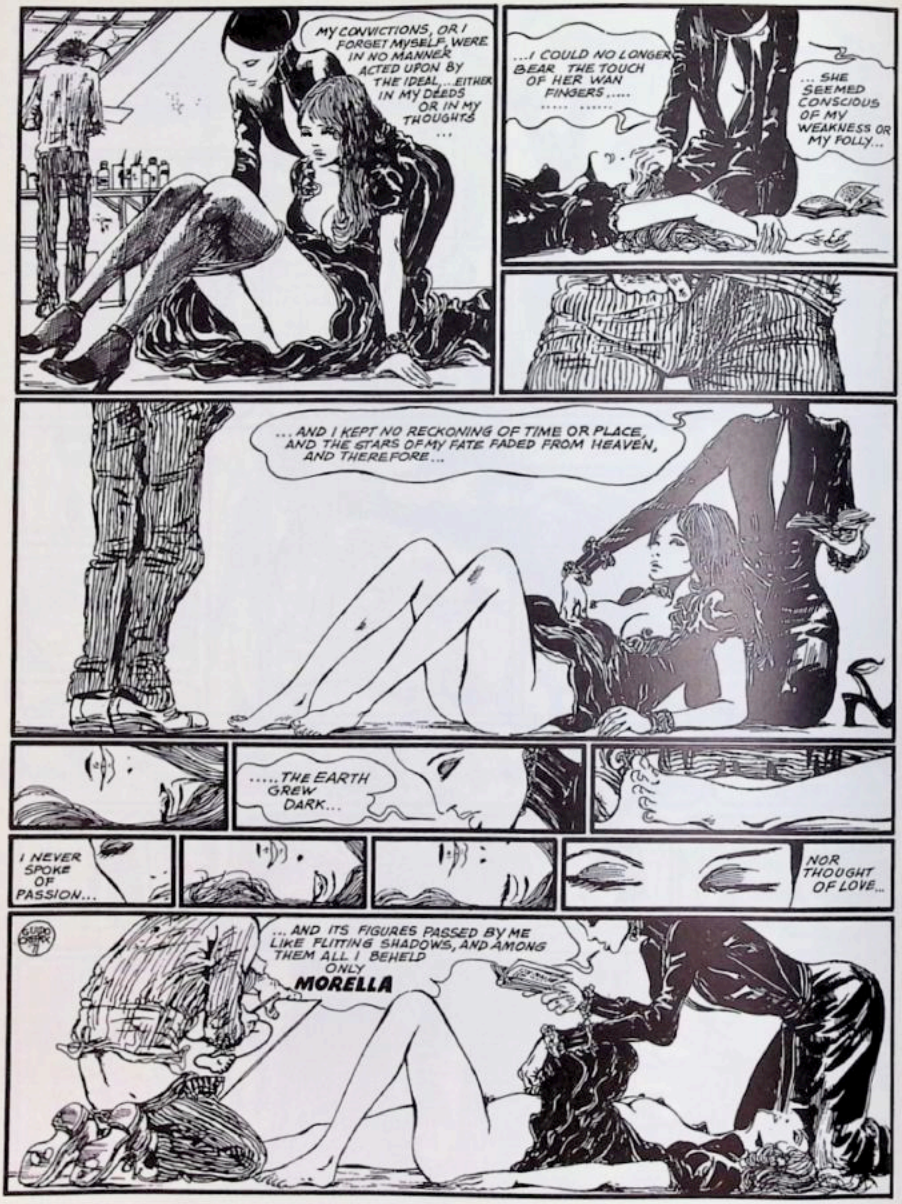
OH...IT'S YOU. I'M BUSY TODAY ...
NO! LET HER STAY... YOU WERE GOING TO DO THE BLACK CAT, NO? COME ON, GET IN THERE ...
GO ON!... BEND YOUR KNEES...LIKE THAT! LEAN AGAINST THE BACK
FOR THE MOST WILD, YET MOST HOMELY NARRATIVE WHICH I AM ABOUT TO PEN... I NEITHER EXPECT NOR SOLICIT BELIEF...
COME OUT!
GRGNGR...
GAHH... FHHH!
FHG...
GNAUHH...
GNAUHUH...
PH!
GRAH...
FHH...
GNEAH !!
GNAUH... MRR..... GAH... GRGNAHH... FHHH...
NOW, LET ME DRAW!
FHHH!
AHH...

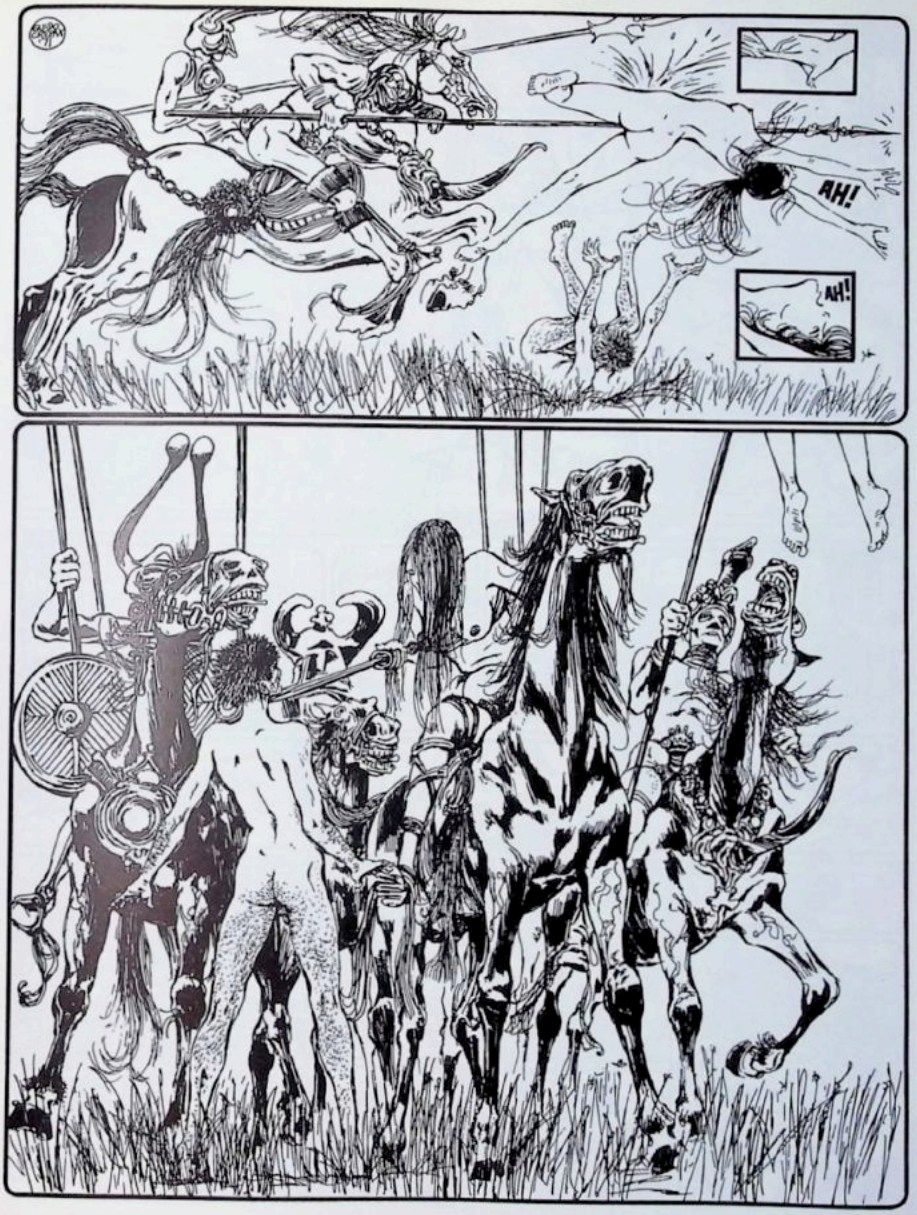

OYAHAH!..
THUN!
HMRMH...
GRRR...
GRRR...
HARG...
GRA
GRO... ARRR... ARGH!
HMGR...
KROCK...
KROAK!
HMGRK...
SKREK!..
KROARK!
GROK!
KRUK!
GUIDO CREPAX

TODAY WE'RE DOING LADY LIGEIA !
...LIGEIA TOOK ILL... HER WILD EYES BLAZED WITH A TOO-TOO GLORIOUS EFFULGENCE... THE FAIR-HAIRED LADY ROWENA WAS TO BE HER SUCCESSOR...
NO... NOT THESE... THOSE... YES!
THE FULL, AND THE BLACK, AND
THE WILD EYES OF THE LADY LIGEIA
ROWENA WAS ATTACKED WITH SUDDEN ILLNESS ...
BUT HAD SHE THEN GROWN TALLER SINCE HER MALADY? WHAT INEXPRESSIBLE MADNESS SEIZED ME WITH THAT THOUGHT!
HUGE MASSES OF LONG AND DISHEVELLED HAIR... BLACKER THAN THE RAVEN WINGS OF MIDNIGHT
...TOTTERING, WITH FEEBLE STEPS, WITH CLOSED EYES... THE THING ADVANCED BOLDLY AND PALPABLY INTO THE MIDDLE OF THE APARTMENT ...

I'LL BE THE SAILOR
I'LL BE MADAME D'ESPANAYE
I'LL BE HER DAUGHTER
THE DAUGHTER LAY PROSTRATE AND MOTIONLESS; SHE HAD SWOONED ...
THE SCREAMS AND STRUGGLES OF THE OLD LADY HAD CHANGED THE... PURPOSES OF THE OURANG-OUTANG...
IT FLEW UPON THE BODY OF THE GIRL, AND IMBEDDED ITS FEARFUL TALONS IN HER THROAT...
CONSCIOUS OF HAVING DESERVED PUNISHMENT, IT SEEMED DESIROUS OF CONCEALING ITS BLOODY DEEDS, AND SKIPPED ABOUT THE CHAMBER IN AN AGONY OF NERVOUS AGITATION ... IN CONCLUSION, IT SEIZED THE CORPSE OF THE DAUGHTER, AND THRUST IT UP THE CHIMNEY, HEAD DOWNWARD...


EHEHEHEHK...
KEH!
SKRAM!
YHK!
YHEK!
GUIDO CREPAX '71

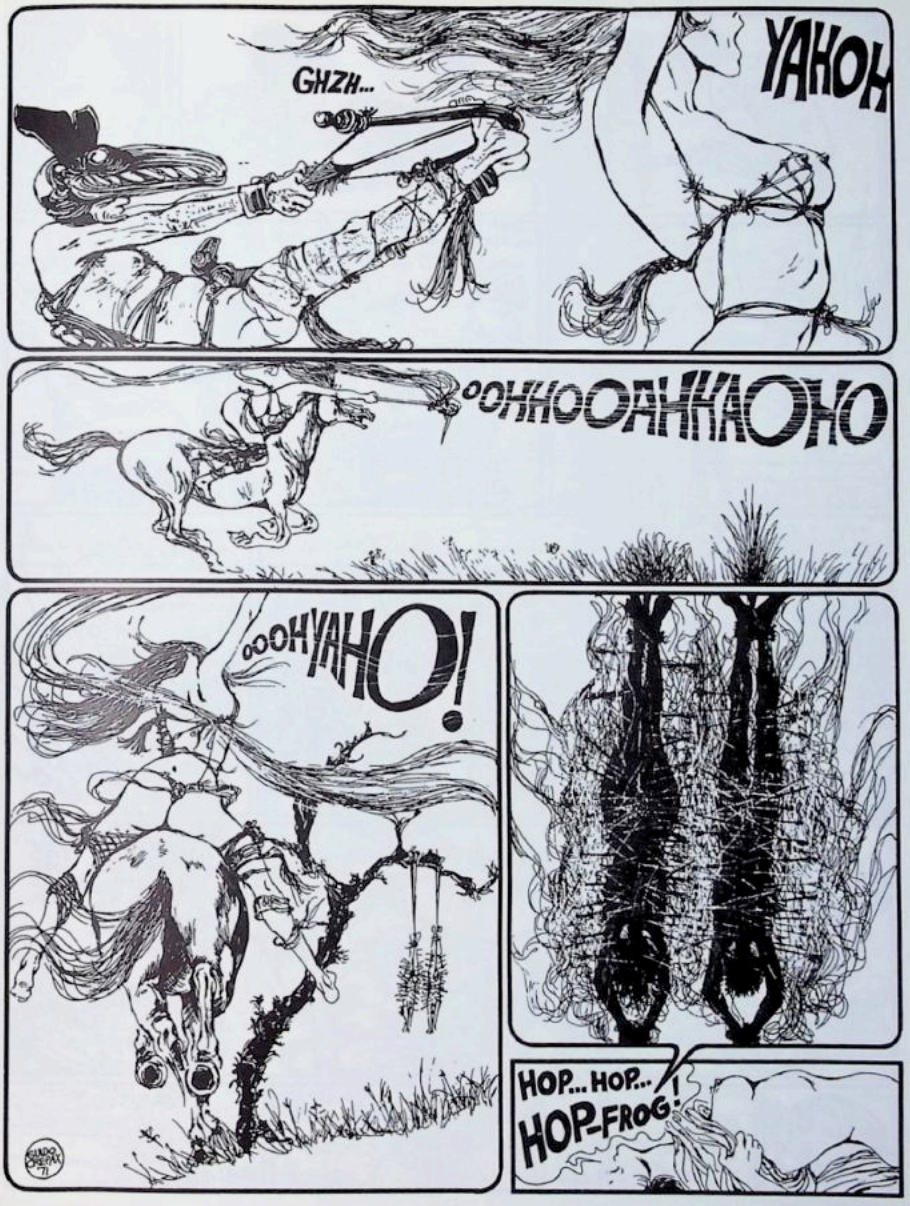

MY CONVICTIONS, OR I FORGET MYSELF, WERE IN NO MANNER ACTED UPON BY THE IDEAL... EITHER IN MY DEEDS OR IN MY THOUGHTS ...
...I COULD NO LONGER BEAR THE TOUCH OF HER WAN FINGERS .....
... SHE SEEMED CONSCIOUS OF MY WEAKNESS OR MY FOLLY...
... AND I KEPT NO RECKONING OF TIME OR PLACE, AND THE STARS OF MY FATE FADED FROM HEAVEN, AND THEREFORE...
.....THE EARTH GREW DARK...
I NEVER SPOKE OF PASSION...
NOR THOUGHT OF LOVE...
... AND ITS FIGURES PASSED BY ME LIKE FLITTING SHADOWS, AND AMONG THEM ALL I BEHELD ONLY
MORELLA

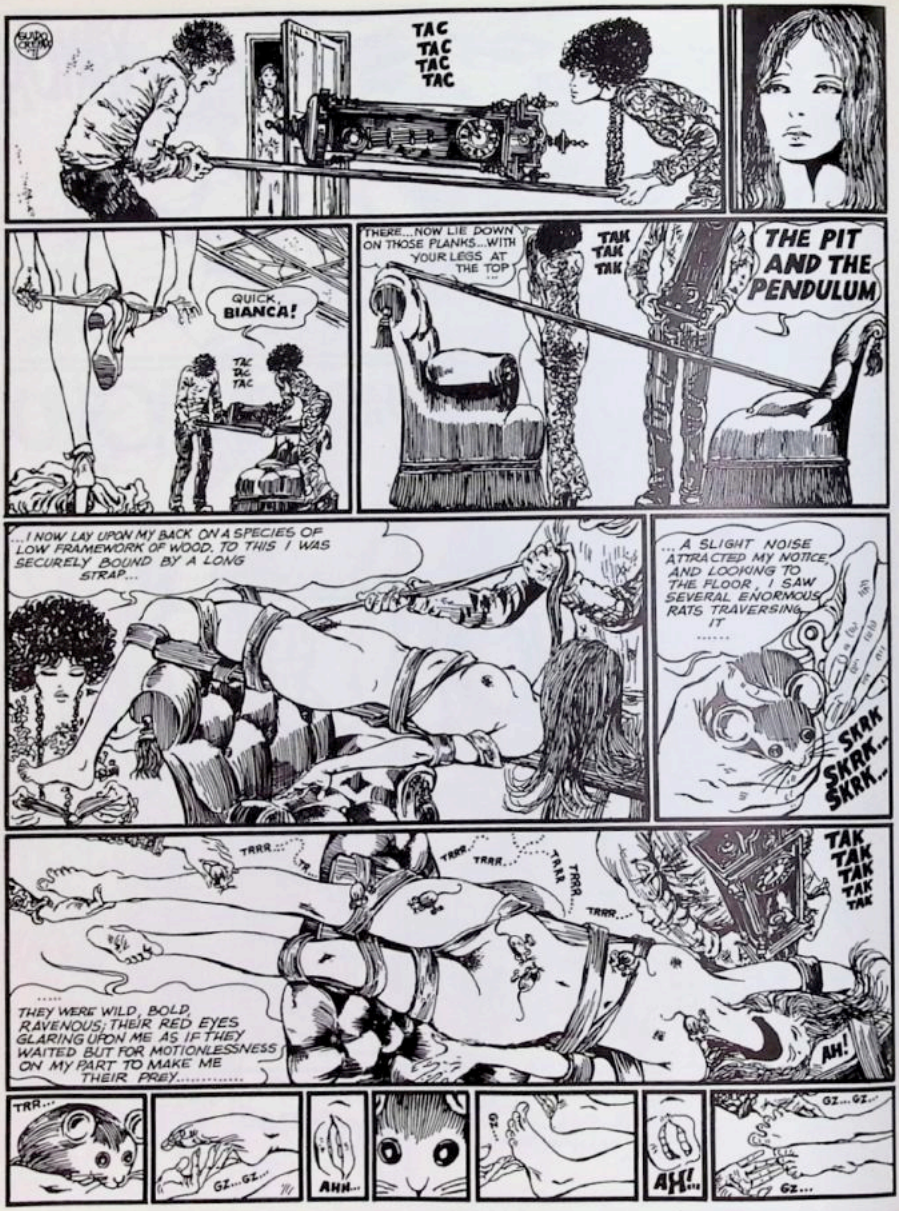

AH!
AH!

YEAH!

THE NIGHT APPOINTED FOR THE FÊTE HAD ARRIVED. A GORGEOUS HALL HAD BEEN FITTED UP, UNDER THE KING'S EYE, WITH EVERY KIND OF DEVICE THAT COULD POSSIBLY GIVE ECLAT TO A MASQUERADE.
HOP-FROG!
HOP HOP! HOP!
HOP... HOP... HOP... HOP...
HOP-FROG! LEAP-FROG! HOP! HOP!
KRO... KRO... KRO...
KLOK
FLHH
HOP FROG!
SLUHIP..
AHAMM...
LPH...LPH...LPH...
SGLSH...
SRLIP!
SCHICH...
BSCH!..

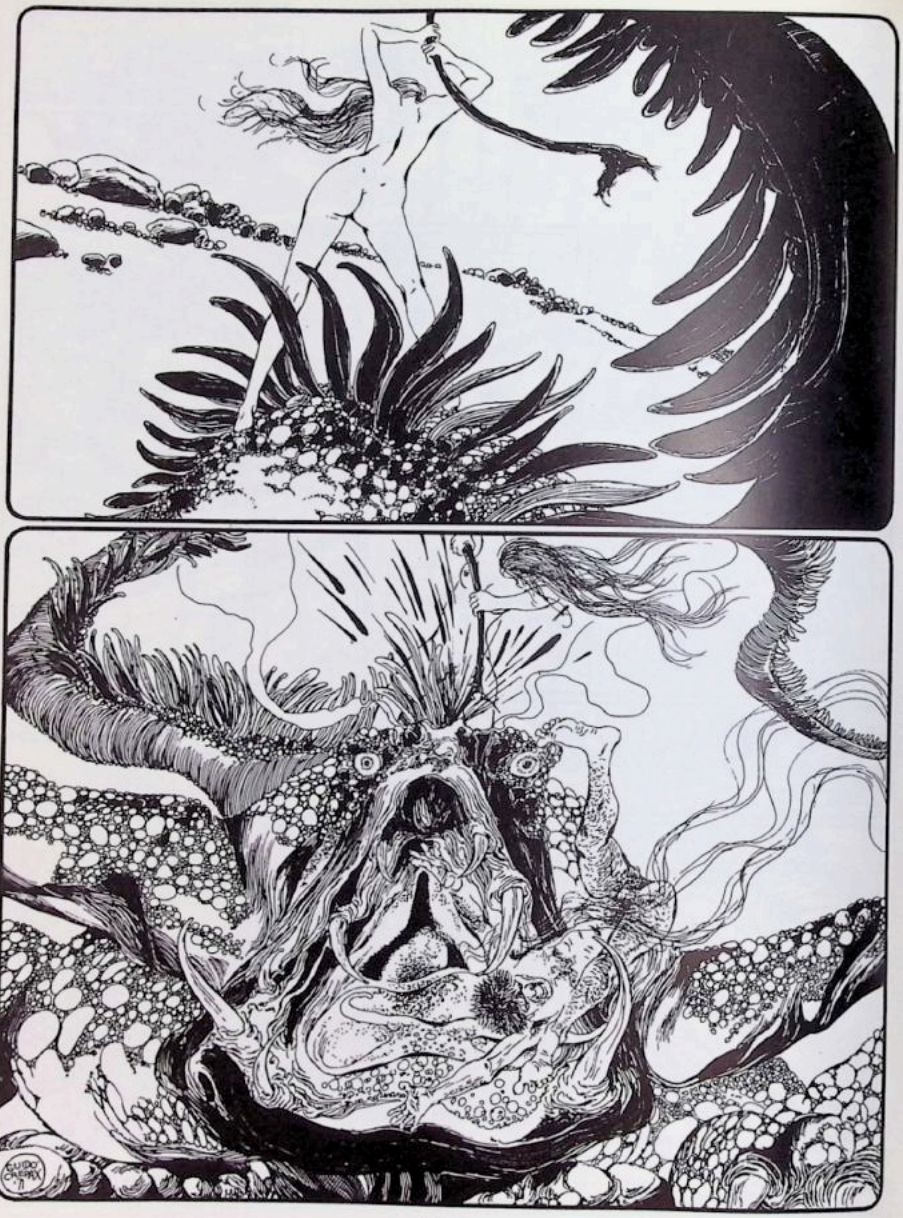
THWOCK!
THWOCK!
THWOCK!
THWOCK!
THWOCK!
THW...OCK!
THWOK!
GHZH...


GHZH...
YAHOH
OOHHOOAHHAOHO
OOOHYAHO!
HOP... HOP...
HOP-FROG!


TAC TAC TAC TAC
QUICK, BIANCA!
TAC TAC TAC
THERE... NOW LIE DOWN ON THOSE PLANKS... WITH YOUR LEGS AT THE TOP ...
TAK TAK TAK
THE PIT AND THE PENDULUM
...I NOW LAY UPON MY BACK ON A SPECIES OF LOW FRAMEWORK OF WOOD. TO THIS I WAS SECURELY BOUND BY A LONG STRAP...
...A SLIGHT NOISE ATTRACTED MY NOTICE, AND LOOKING TO THE FLOOR, I SAW SEVERAL ENORMOUS RATS TRAVERSING IT .....
SKRK... SKRK... SKRK...
TRRR...
TAK TAK TAK TAK TAK
AH!
THEY WERE WILD, BOLD, RAVENOUS; THEIR RED EYES GLARING UPON ME AS IF THEY WAITED BUT FOR MOTIONLESSNESS ON MY PART TO MAKE ME THEIR PREY.....
TRR...
GZ...GZ...
AHH...
GZ...
AH!
GZ...GZ...
GZ...

...THE HORSE IN THE FOREGROUND STOOD MOTIONLESS AND STATUE-LIKE, WHILE ITS DISCOMFITED RIDER PERISHED BY THE DAGGER OF A METZENGERSTEIN...
A REMARKABLE HORSE! A PRODIGIOUS HORSE!
...ONE TEMPESTUOUS NIGHT, AWAKING FROM A HEAVY SLUMBER, HE DESCENDED LIKE A MANIAC FROM HIS CHAMBER, AND, MOUNTING IN HOT HASTE, BOUNDED AWAY INTO THE MAZES OF THE FOREST...
A WHITE FLAME STREAMING FAR AWAY INTO THE QUIET ATMOSPHERE, SHOT FORTH A GLARE OF PRETERNATURAL LIGHT...
ZFH!..

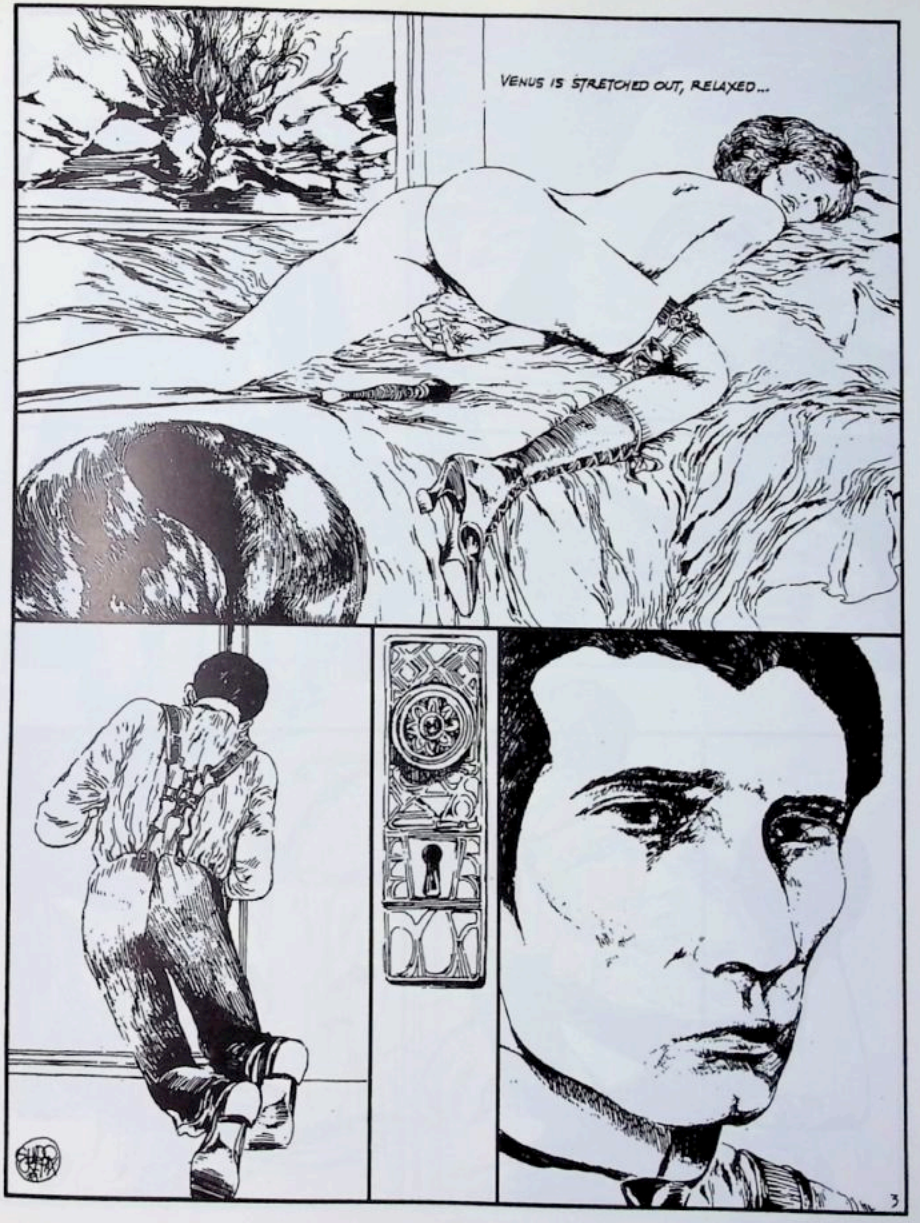
...BOHORO
HOROH...
BOH
OHROH...
GUIDO CREPAX

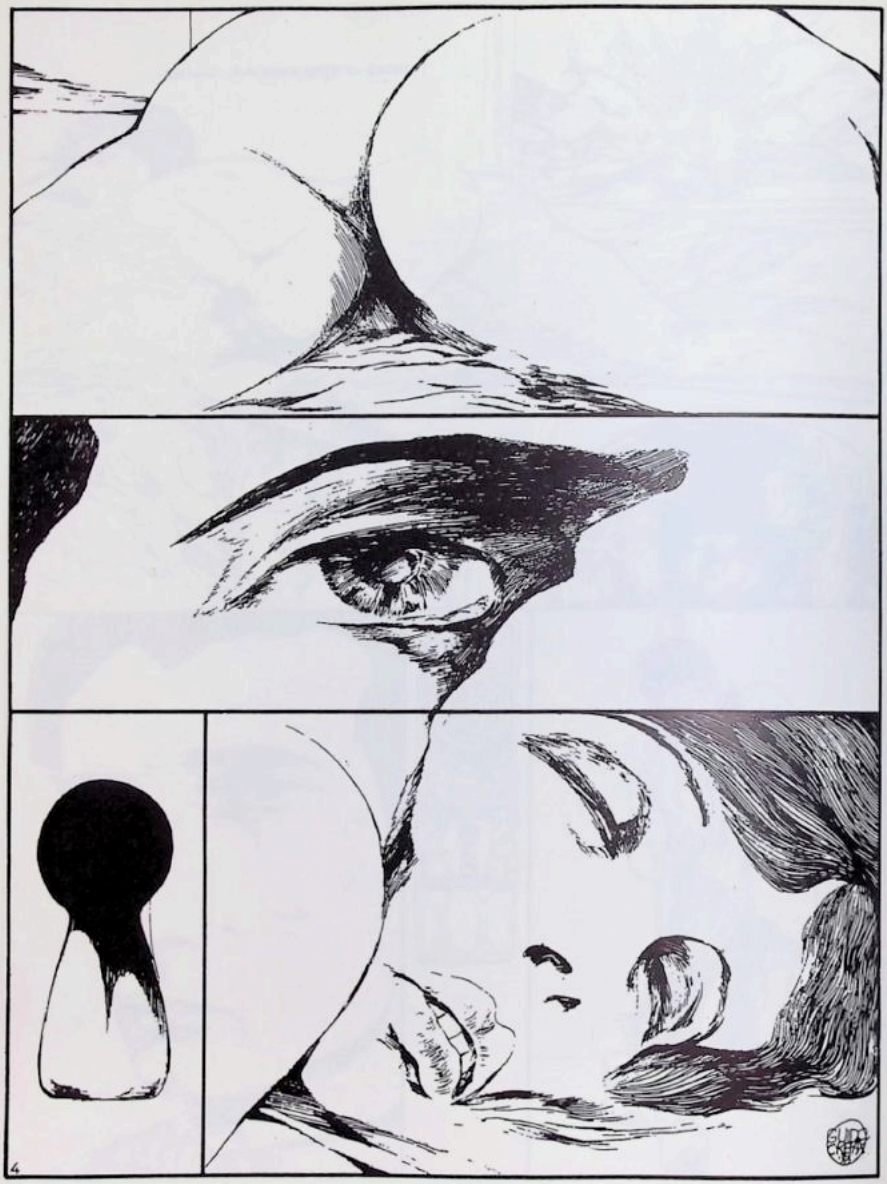


GUIDO CREPAX
71

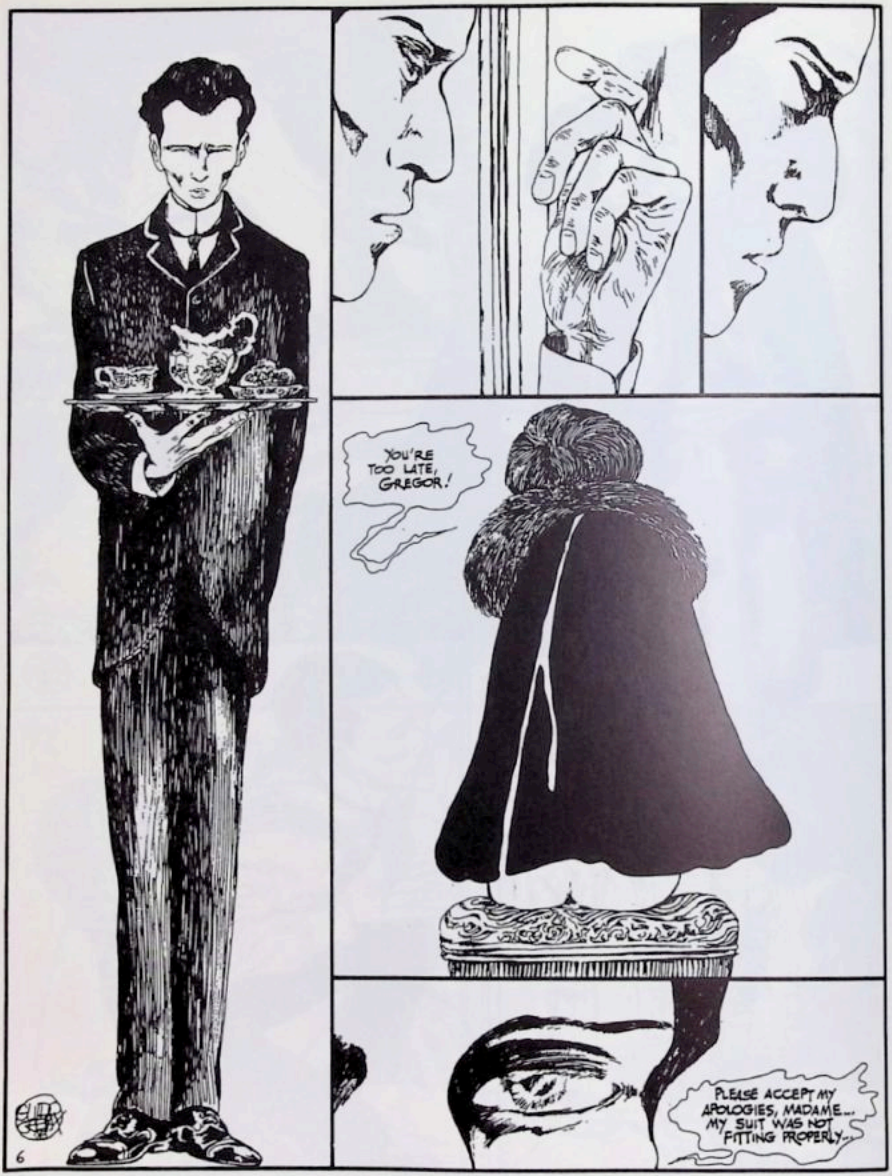
Venus in Furs

Wanda

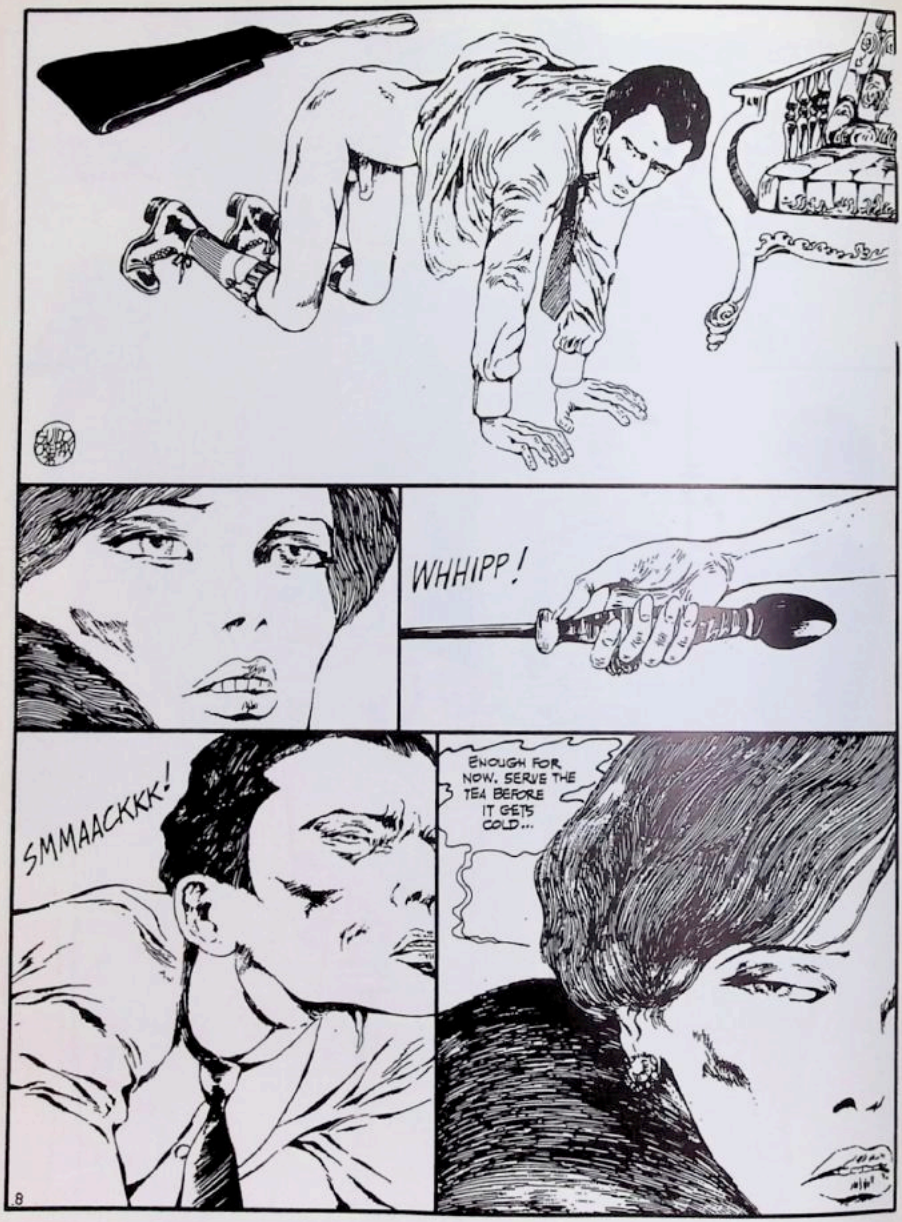

VENUS IS STRETCHED OUT, RELAXED...
3


4

"GREGOR, TEA!"
5


YOU'RE TOO LATE, GREGOR!
PLEASE ACCEPT MY APOLOGIES, MADAME... MY SUIT WAS NOT FITTING PROPERLY...
6

OH... YES... YOUR JACKET IS WRINKLED... I NOTICED THAT YESTERDAY BUT THAT IS STILL NO EXCUSE.
TROUSERS OFF, IMMEDIATELY! AND THE REST...
KNEEL, NOW!
7

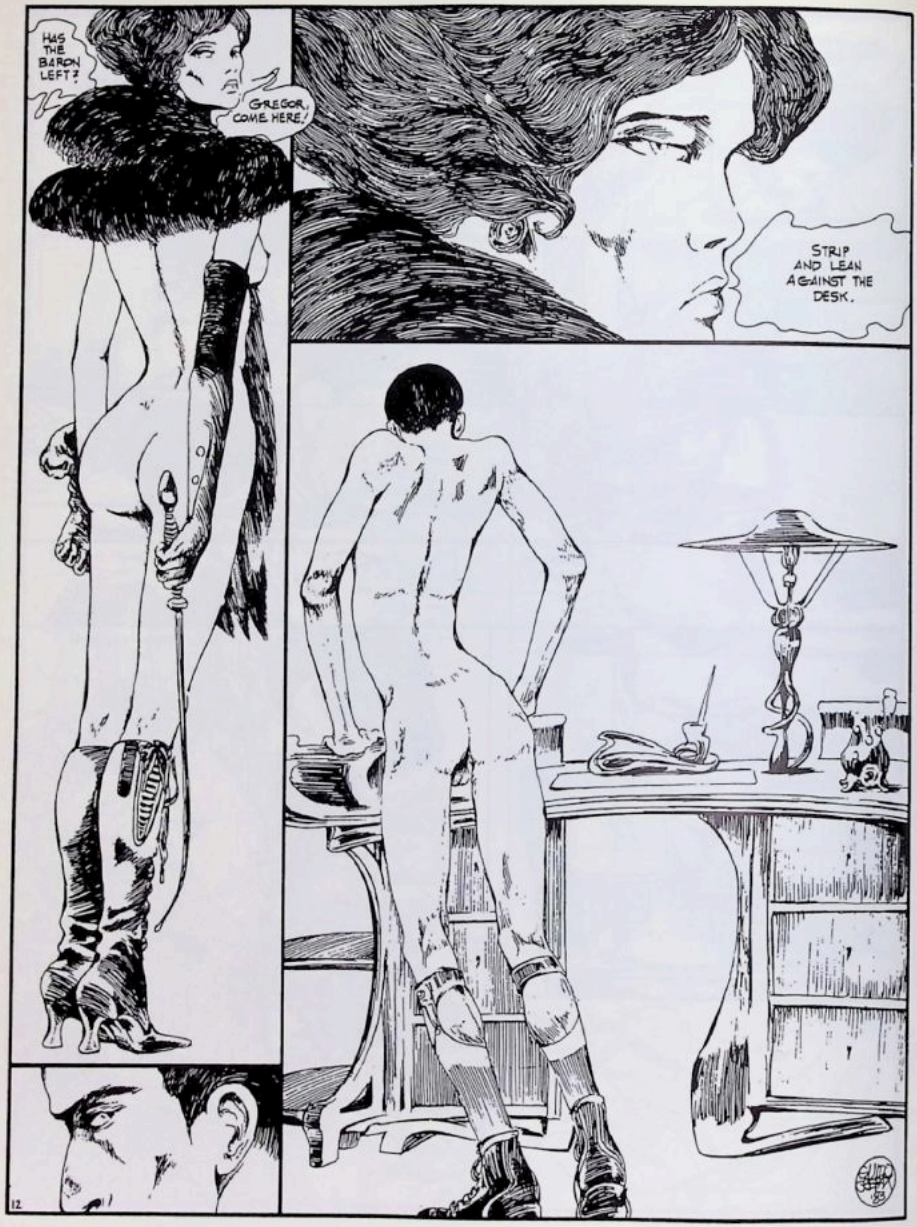

WHHIPP!
SMMAACKKK!
ENOUGH FOR NOW. SERVE THE TEA BEFORE IT GETS COLD...
8

The Baron

FOLLOW HER AT A DISTANCE... SHE'S STOPPED...
AT LEAST EIGHT YARDS...
NO, LESS...
WHO IS THAT?... I CAN'T HEAR WHAT THEY ARE SAYING...
9

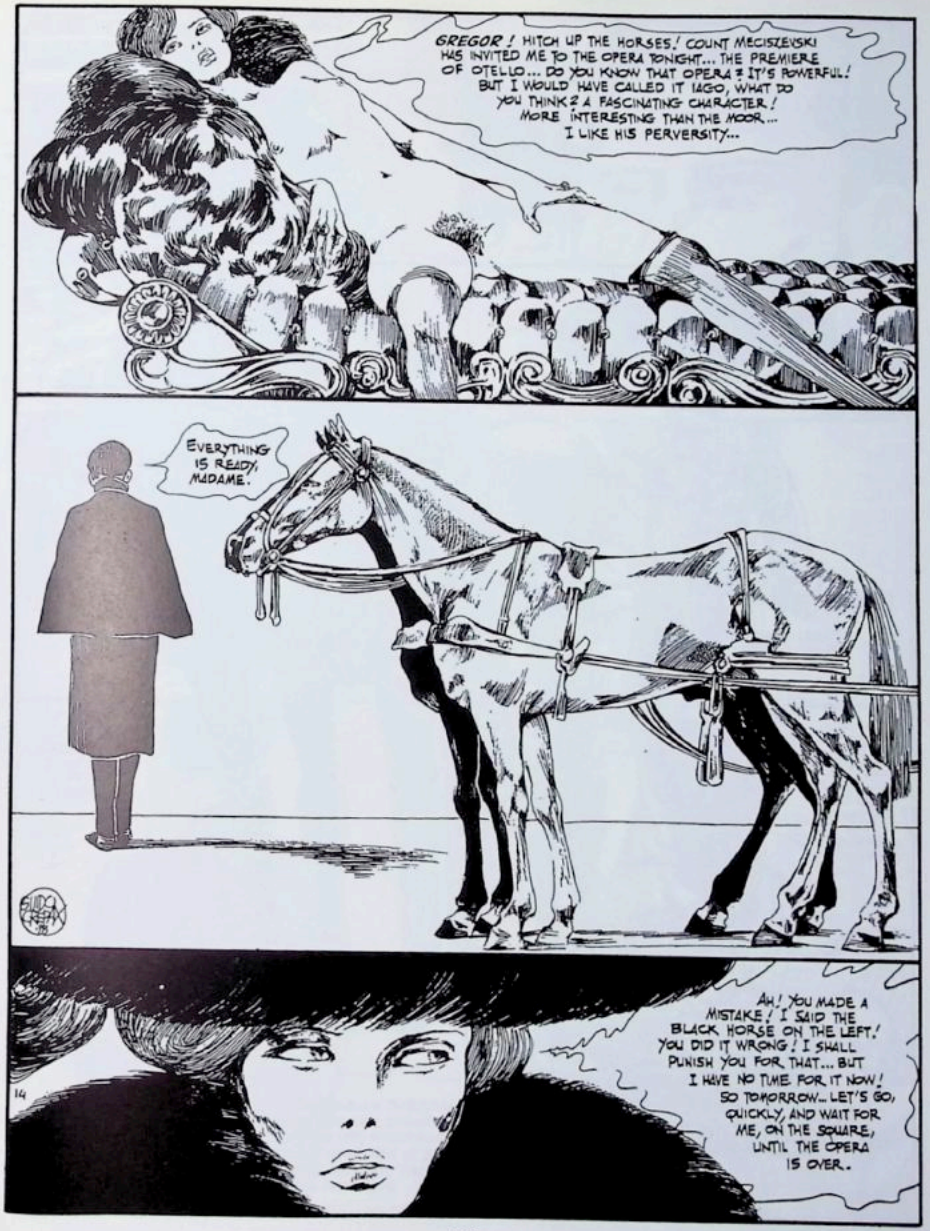
GREGOR, BARON VON NEMMERSDORF WILL BE MY GUEST TOMORROW... PREPARE THE SALON FOR HIS VISIT...
CERTAINLY, MADAME.
... AREN'T YOU READY YET? I TOLD YOU YESTERDAY MORNING!
WHAT EXCUSES DO YOU HAVE THIS TIME? NOW LEAVE... WE'LL DISCUSS THIS LATER...
I'M SORRY, MADAME, THE SHERRY WAS EMPTY... I WENT TO LOOK IN THE OTHER CABINET, BUT THERE WASN'T ANY THERE, EITHER...
THE BARON
MADAME VON DUNAJEV...

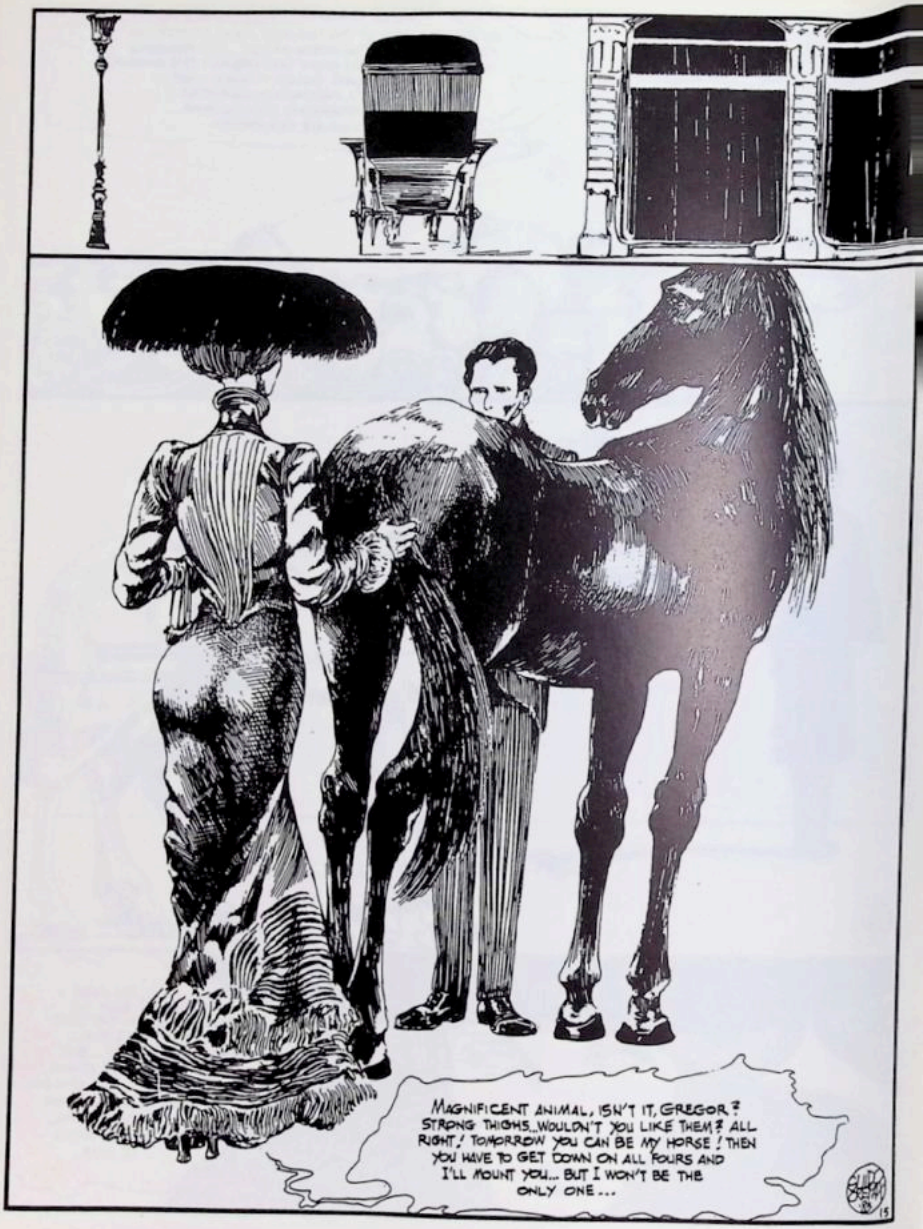
OH, BARON, YOU DON'T SAY? REALLY? HOW EXCITING...
I HIT HIM IN THE EYE!... THE ENEMY HAD ALREADY FLED...
GREGOR, SHERRY!
CERTAINLY, MADAME.
I'LL PUNISH YOU FOR THAT!
OH! WATCH OUT! CLUMSY IDIOT! CLOD!
11


HAS THE BARON LEFT?
GREGOR, COME HERE!
STRIP AND LEAN AGAINST THE DESK.
12

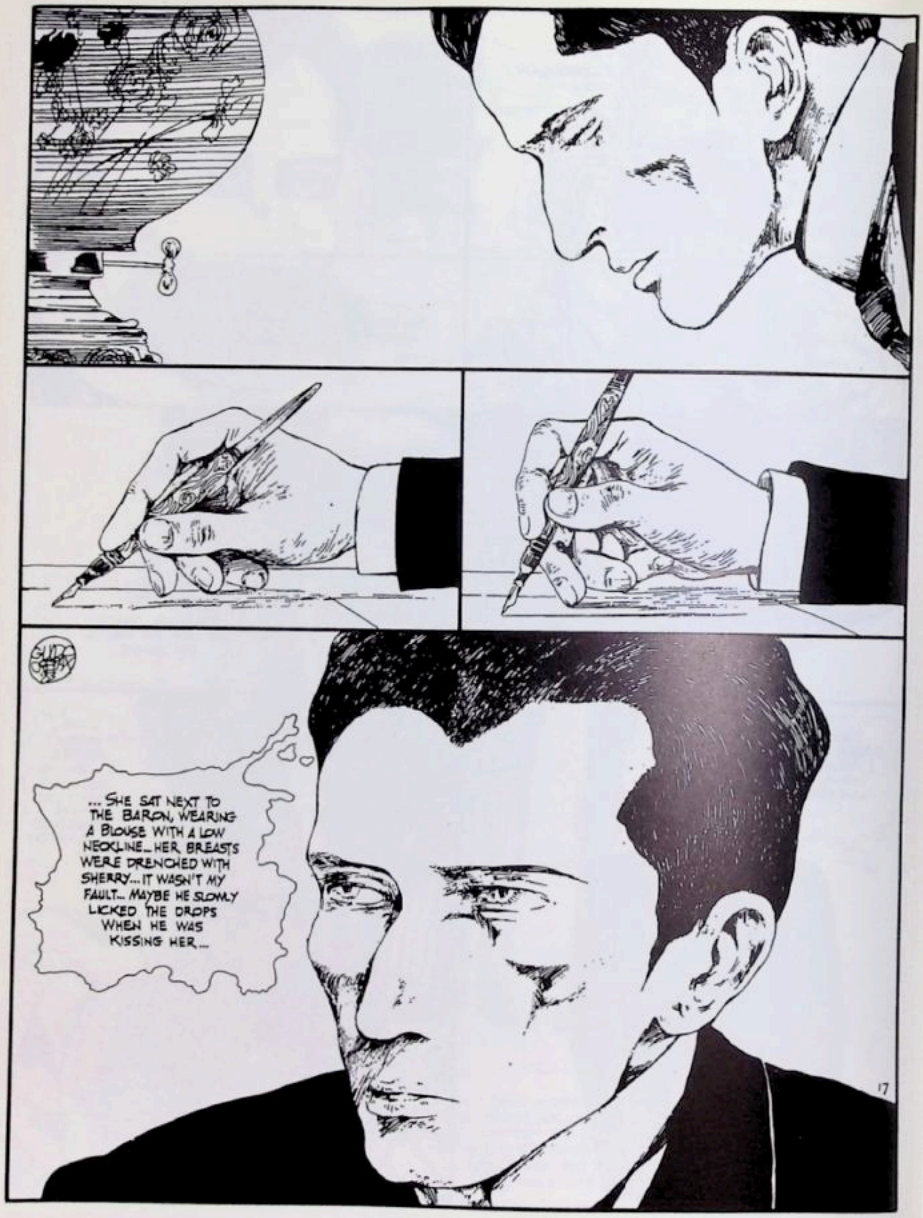
THERE!
THERE!
AND TAKE THAT!
AND THAT AND THAT!
OOH! YOU HAVE TO OBEY BETTER. YOU USED ME... LISTEN CAREFULLY... FROM NOW ON, DON'T WEAR ANYTHING UNDER YOUR SUIT AND SHIRT. I WANT YOU TO FEEL THE LASHES ON YOUR BARE SKIN..
13

Haffedah, Zorah, Sahadia


GREGOR! HITCH UP THE HORSES! COUNT MECISZEWSKI HAS INVITED ME TO THE OPERA TONIGHT... THE PREMIERE OF OTELLO... DO YOU KNOW THAT OPERA? IT'S POWERFUL! BUT I WOULD HAVE CALLED IT IAGO, WHAT DO YOU THINK? A FASCINATING CHARACTER! MORE INTERESTING THAN THE MOOR... I LIKE HIS PERVERSITY...
EVERYTHING IS READY, MADAME.
AH! YOU MADE A MISTAKE! I SAID THE BLACK HORSE ON THE LEFT! YOU DID IT WRONG! I SHALL PUNISH YOU FOR THAT... BUT I HAVE NO TIME FOR IT NOW! SO TOMORROW... LET'S GO, QUICKLY, AND WAIT FOR ME, ON THE SQUARE, UNTIL THE OPERA IS OVER.
14


MAGNIFICENT ANIMAL, ISN'T IT, GREGOR? STRONG THIGHS...WOULDN'T YOU LIKE THEM? ALL RIGHT, TOMORROW YOU CAN BE MY HORSE! THEN YOU HAVE TO GET DOWN ON ALL FOURS AND I'LL MOUNT YOU... BUT I WON'T BE THE ONLY ONE...
15

GREGOR!
YOU CALLED, MADAME?
NOTHING... DON'T YOU HAVE SIX HOURS OFF NOW?
I SEE... IT DOESN'T MATTER... I... EH... NO... JUST LEAVE, DON'T YOU HAVE SOMETHING TO WRITE?
THEY'VE ALREADY PASSED. I FOLDED YOUR LINGERIE.
16

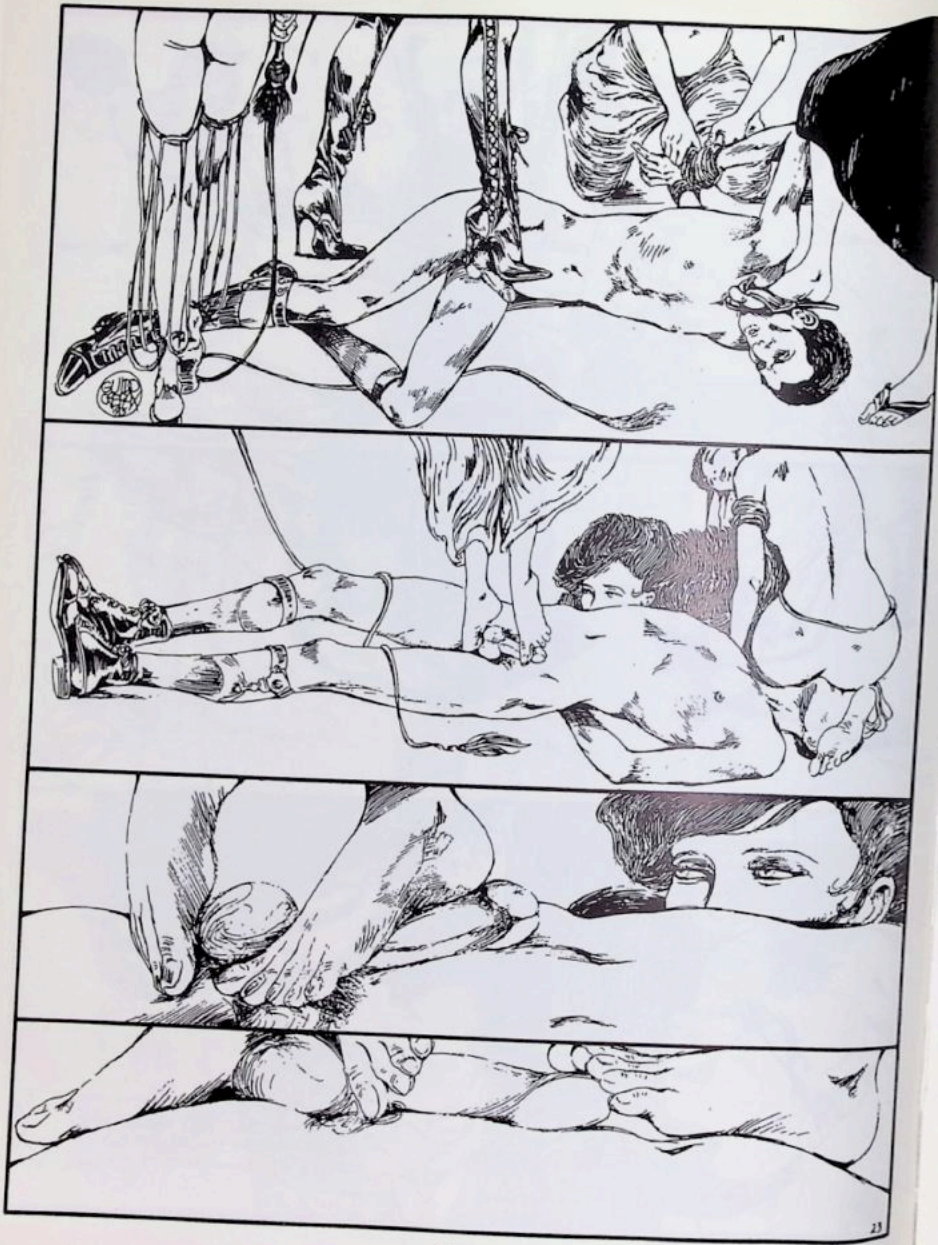

... SHE SAT NEXT TO THE BARON, WEARING A BLOUSE WITH A LOW NECKLINE... HER BREASTS WERE DRENCHED WITH SHERRY... IT WASN'T MY FAULT... MAYBE HE SLOWLY LICKED THE DROPS WHEN HE WAS KISSING HER...
17

YES... WHEN I LEFT THE SALON... HE TOOK OFF HER BLOUSE...
AND SHE OFFERED HERSELF TO HIM!
18

... I WAS UNABLE TO LOVE HER ...
NOW I WANT TO BE PUNISHED! SHE HAS TO WHIP ME, BEAT ME!
19

GREGOR, QUICKLY, COME HERE!
THE BOOKS FELL... PICK THEM UP...
HUYSMANS... BAUDELAIRE... LAUTREMONT... D'ANNUNZIO... DOSTOYEVSKY...
HAFFEDAH! ZORRAH! SAHADIA!
20

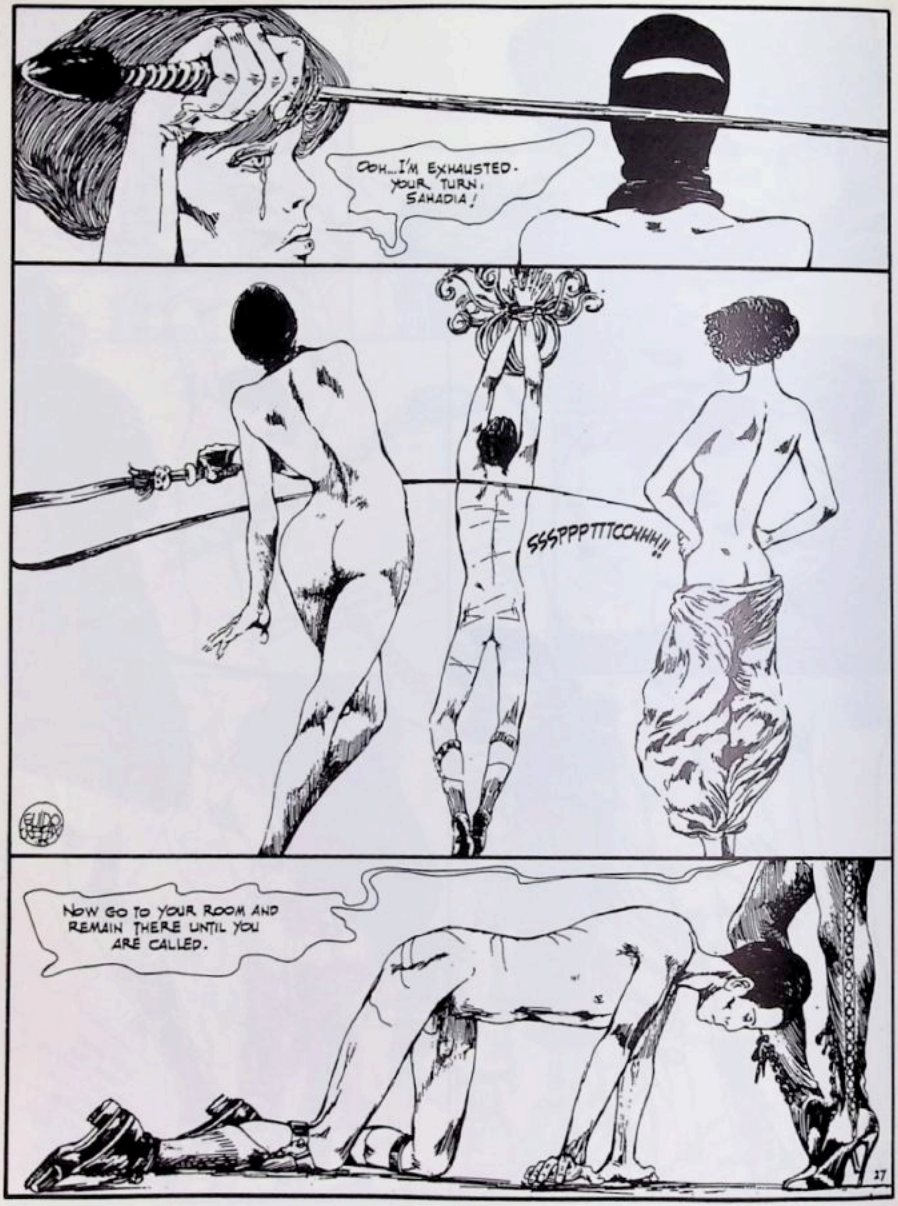
YOU HAVE ADEQUATELY PROVEN YOUR INSOLENCE. YOU WILL BE PUNISHED...
22



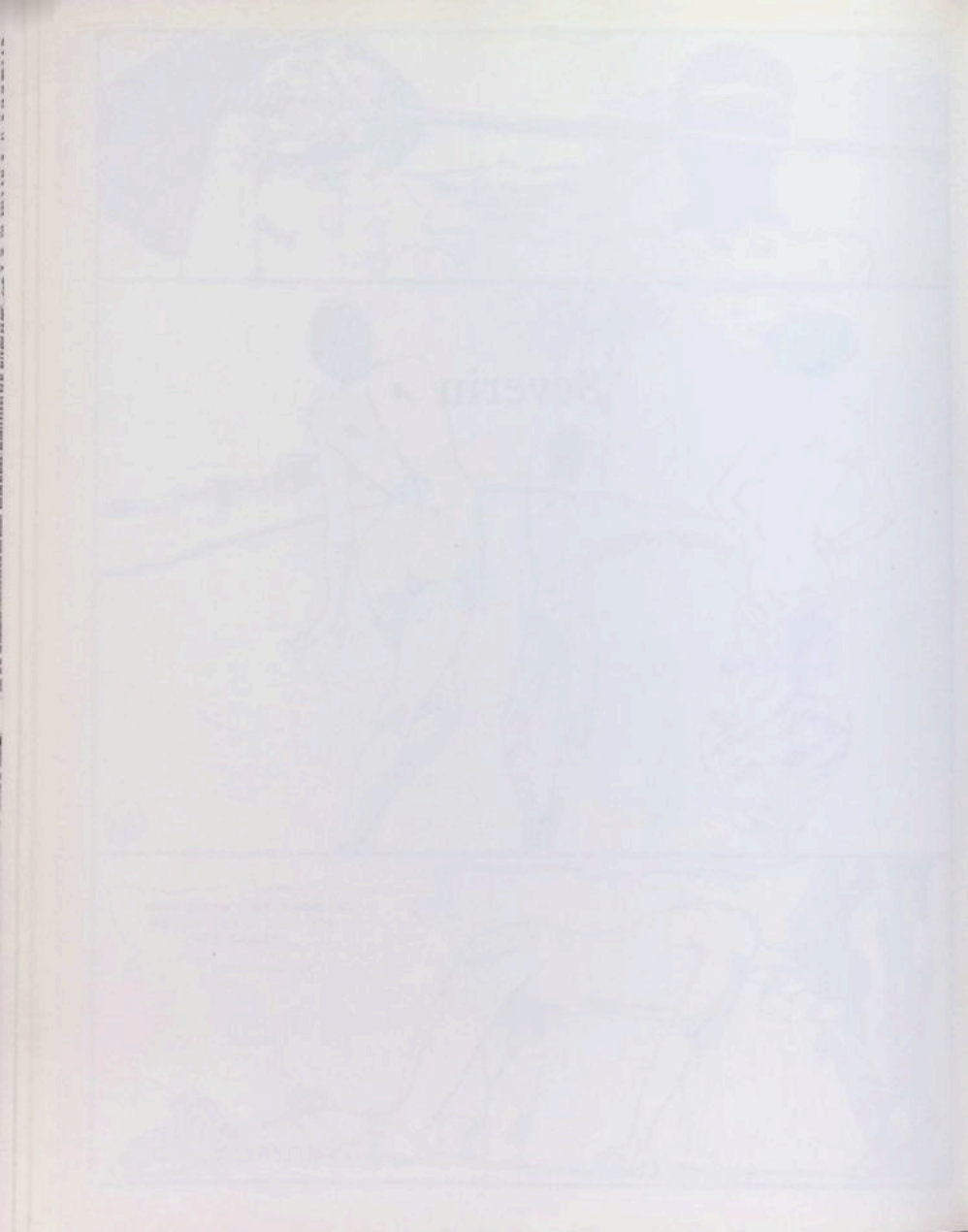
SEVERIN... THESE WOMEN ARE FOR YOU... THEY WILL DO WHAT YOU WANT TO DO WITH ME, BUT I CANNOT HUMILIATE YOU THAT WAY.
24

BRAVO, HAFEEDH! THE TRIGONOPHIS WEIGMANNI IS REALLY UNFORGIVING...
ENOUGH PLAY... WE HAVE TO MOVE ON TO MORE SERIOUS THINGS... TO THE FLOGGING!
25

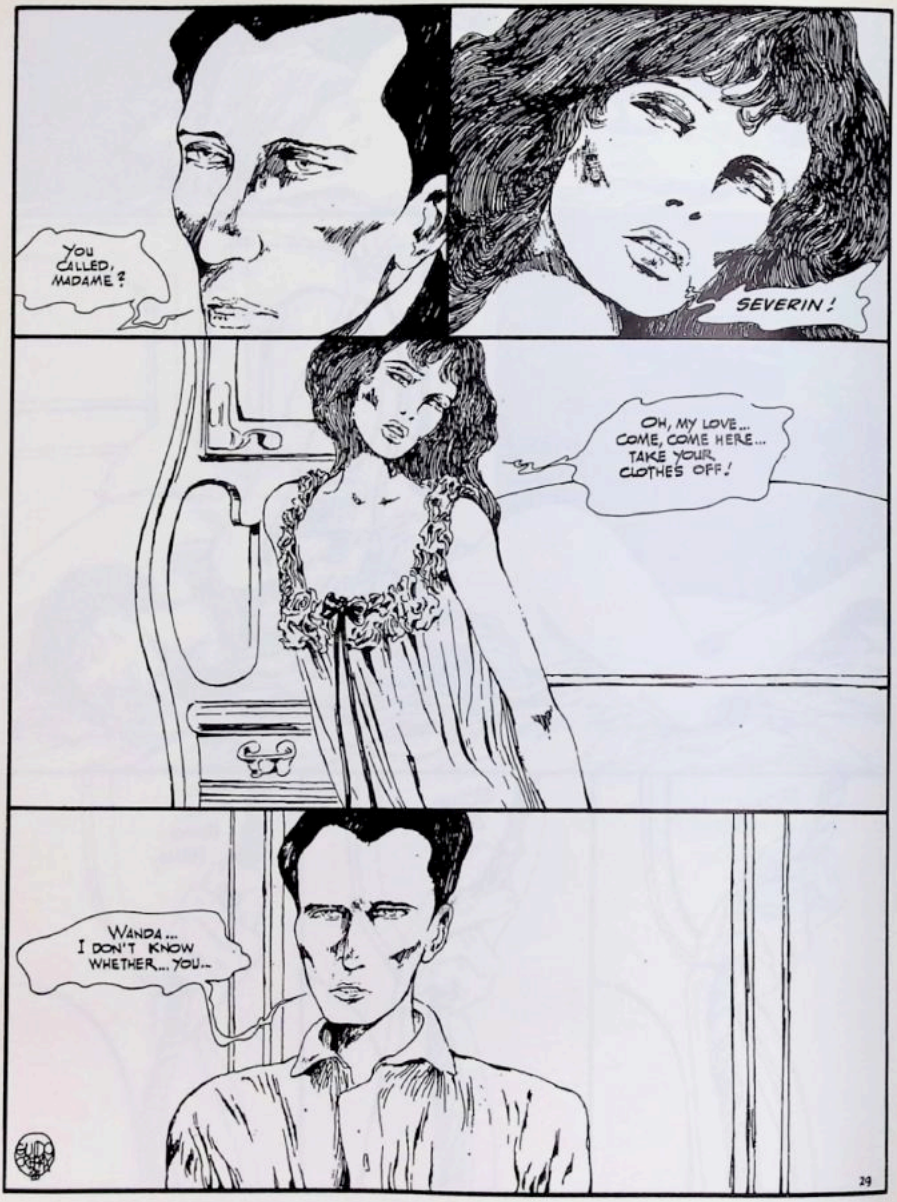
YES... I WANT HIM STRETCHED OUT! ZORRAH, TIE HIM TO THE CHANDELIER.
AND YOU, SAHADIA, TIGHTEN THE ROPE.
WHHOOOSSHHHH!
GET AWAY FROM HIM, HAFFEDAH, YOU'VE SUCKED HIM ENOUGH...
26

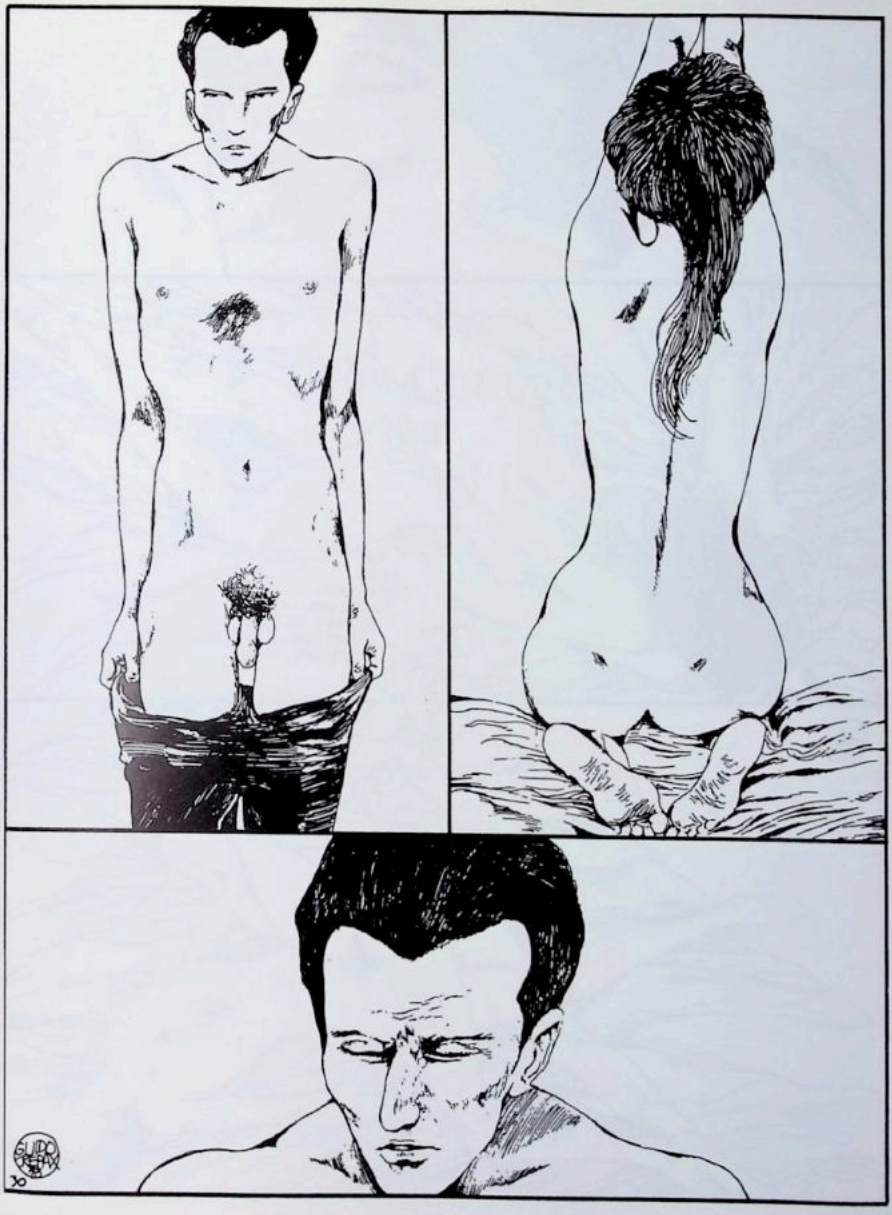

OOH...I'M EXHAUSTED. YOUR TURN, SAHADIA!
SSSPPPTTTCCHHH!!
NOW GO TO YOUR ROOM AND REMAIN THERE UNTIL YOU ARE CALLED.
37

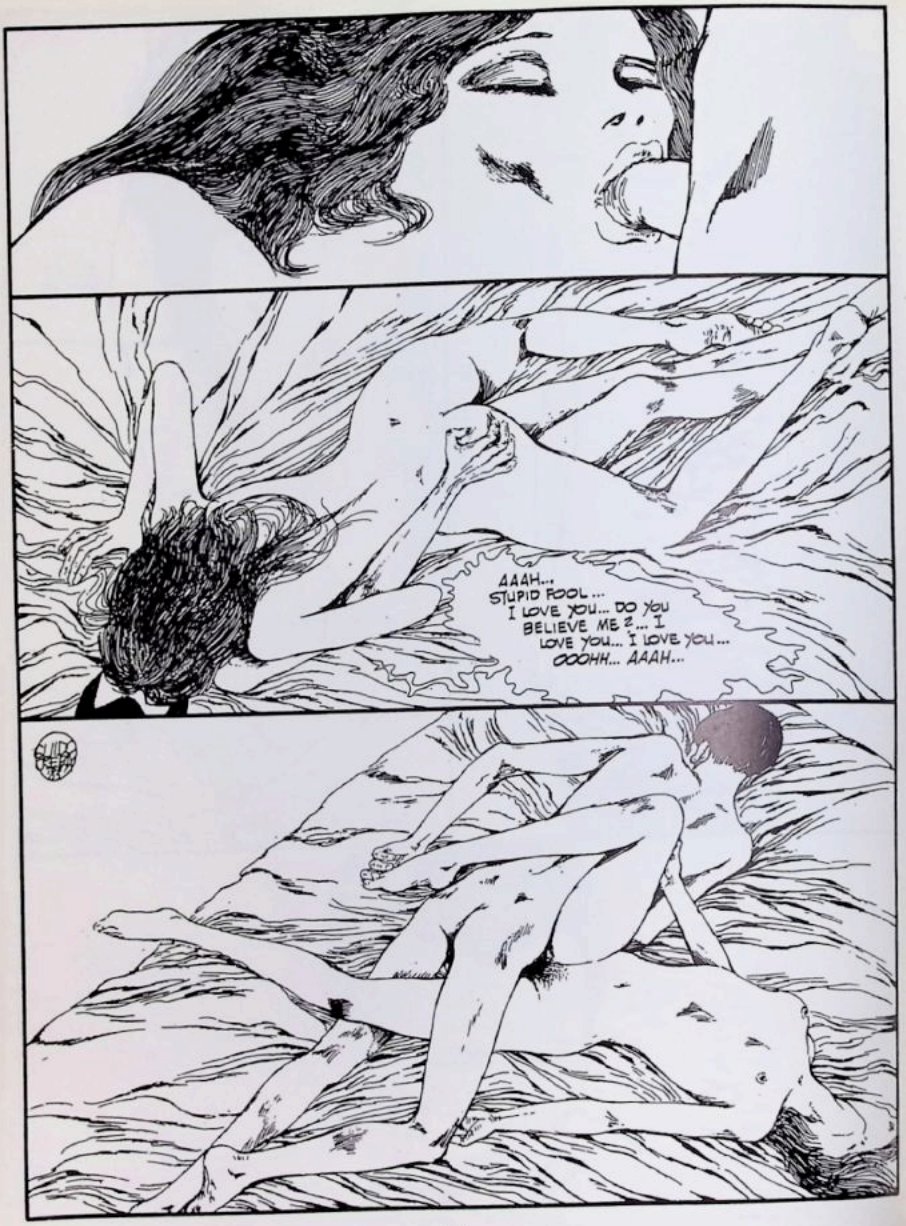
Severin



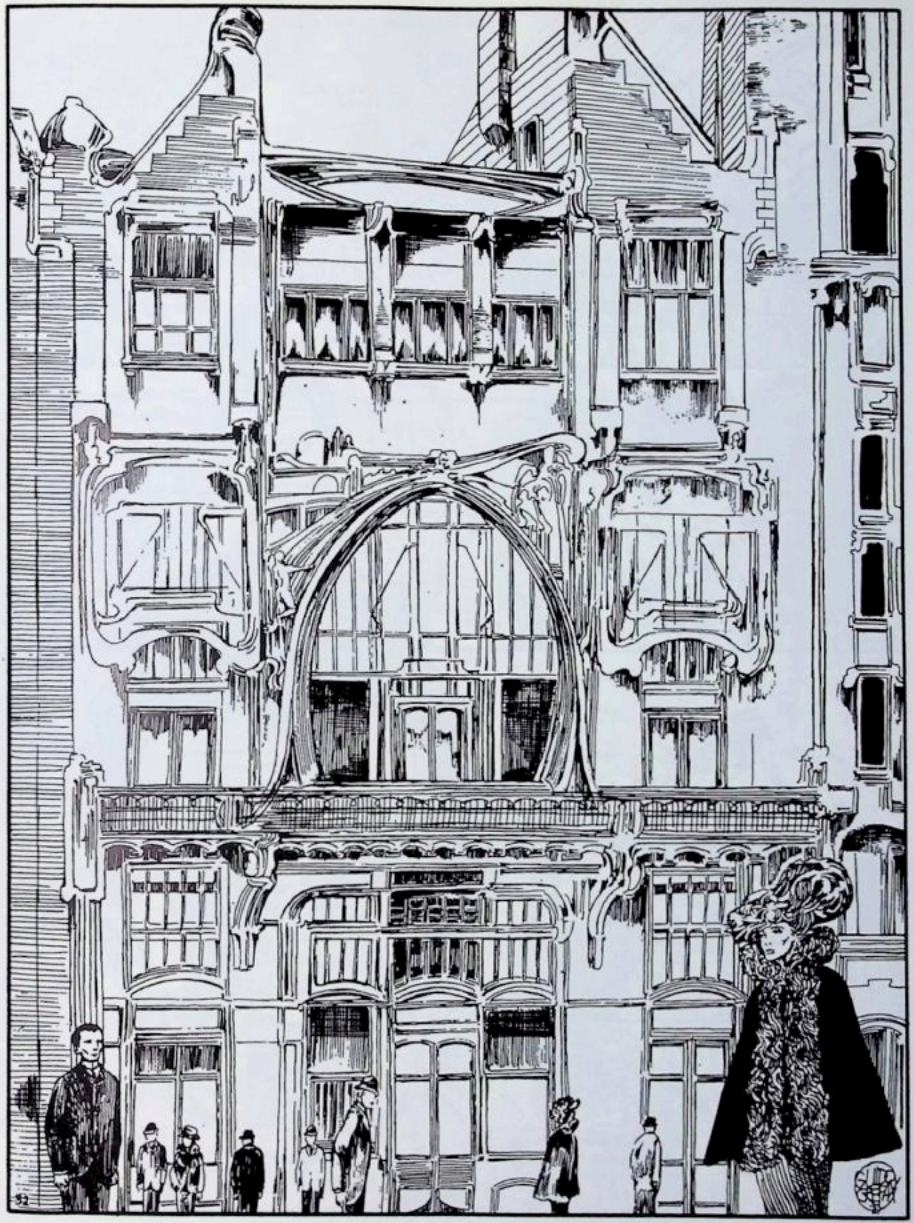
BONG!
BONG!
BONG!
BONG!
BONG!
BONG!
28


YOU CALLED, MADAME?
SEVERIN!
OH, MY LOVE... COME, COME HERE... TAKE YOUR CLOTHES OFF!
WANDA... I DON'T KNOW WHETHER... YOU...
29




AAAH...
STUPID FOOL...
I LOVE YOU... DO YOU
BELIEVE ME?... I
LOVE YOU... I LOVE YOU...
OOOHH... AAAH...

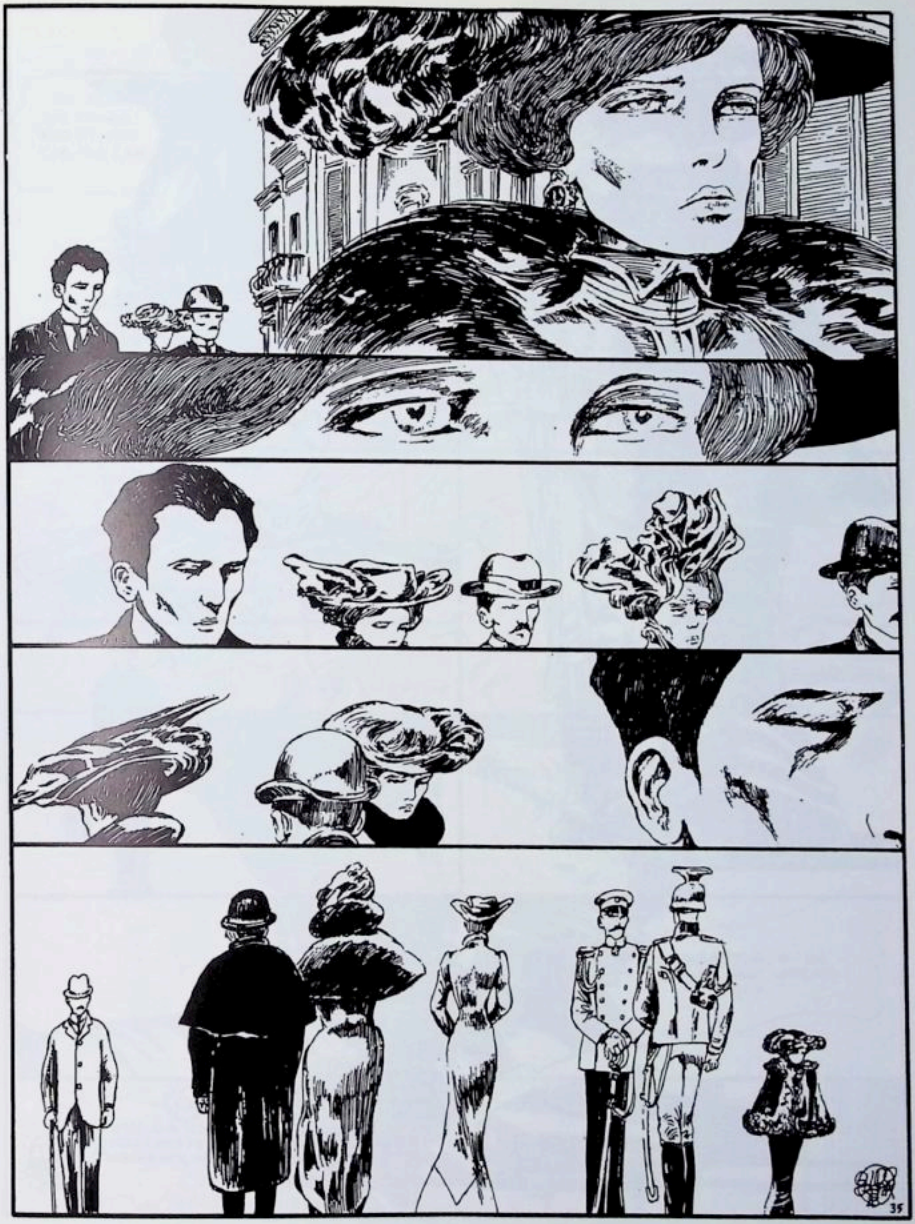
The Concert



THE JOSEPH JOACHIM STRING QUARTET...
... IS PLAYING OPUS 10 BY CLAUDE DEBUSSY...
LIVELY AND FIRM.
SCHERZO.
LIVELY AND RHYTHMICALLY.

ANDANTE WITH EXPRESSION.
VERY MODERATO.
WITH FEELING...
LIVELY...

The Major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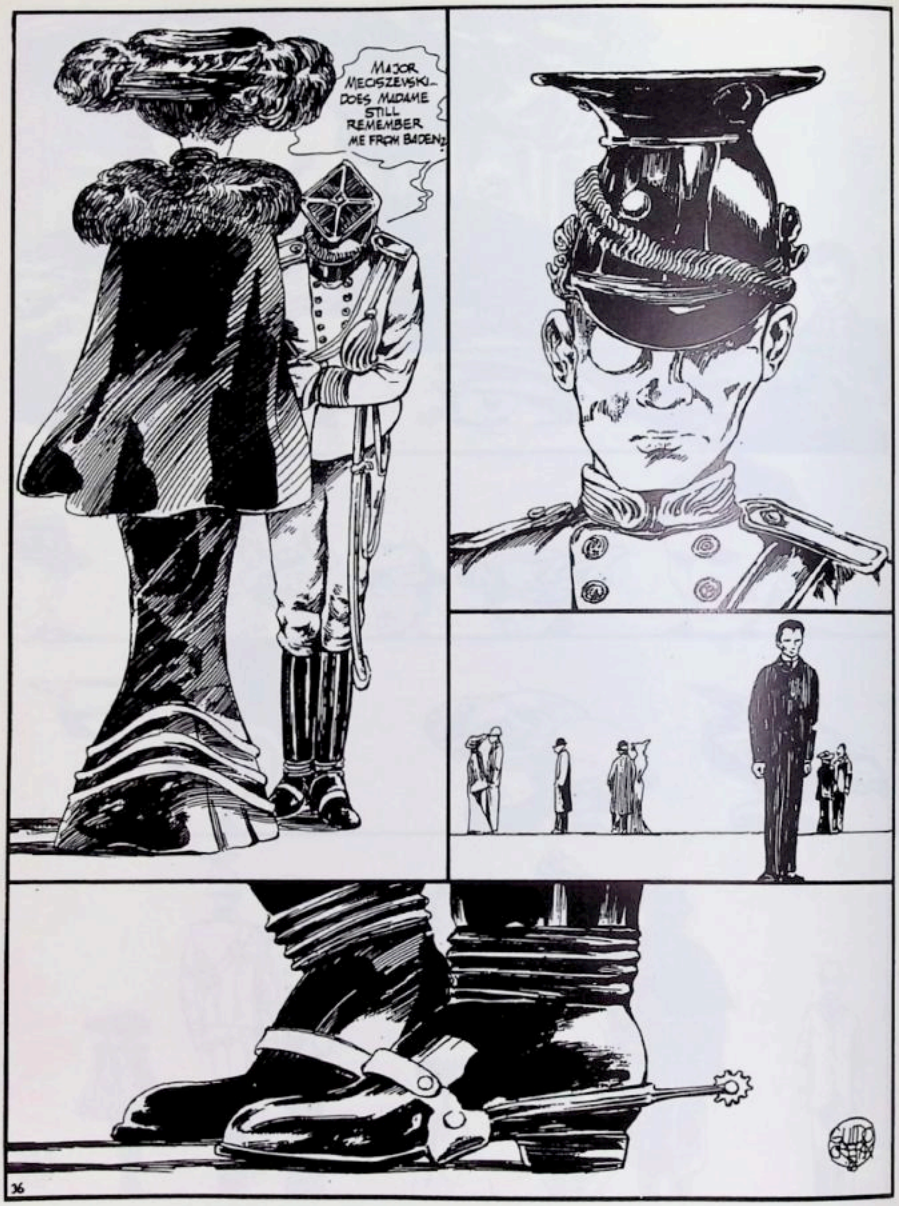
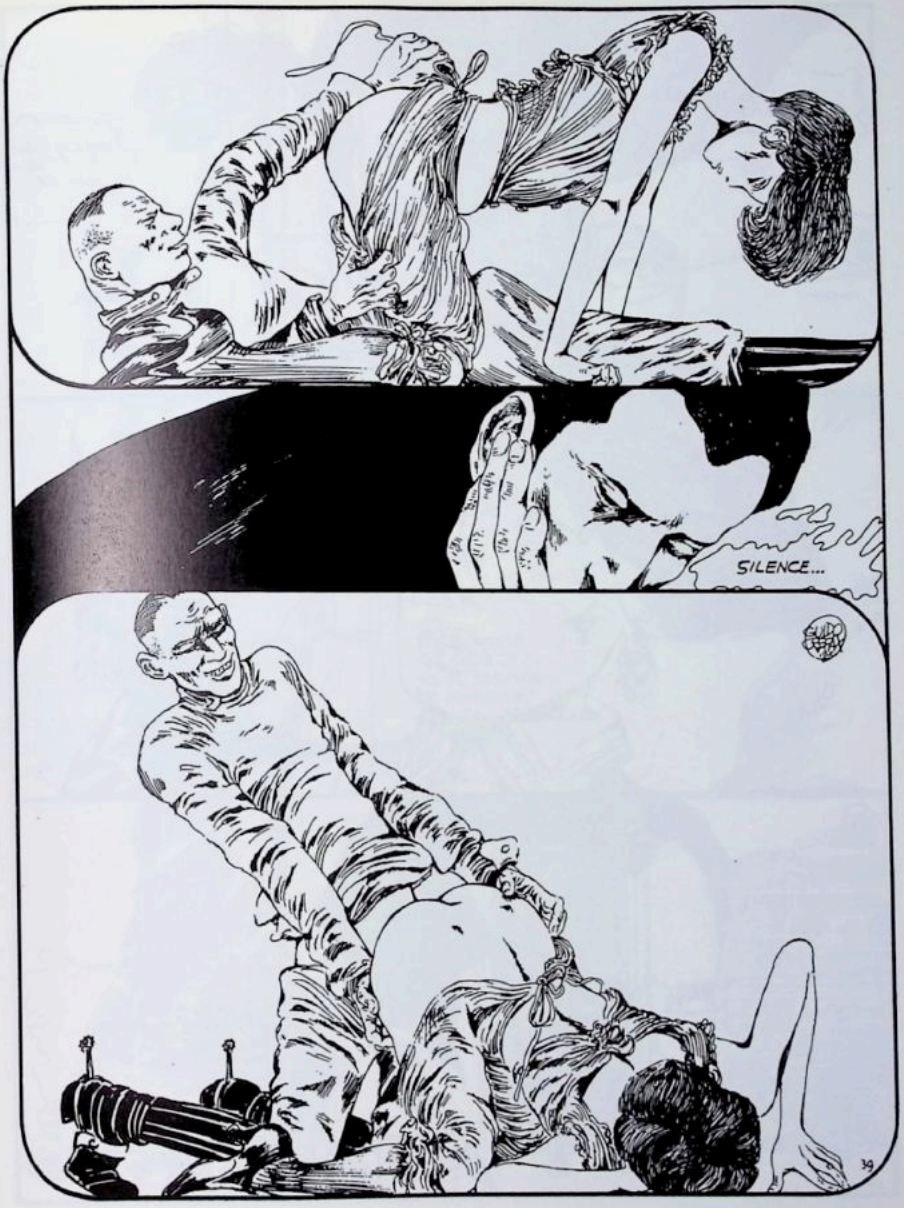
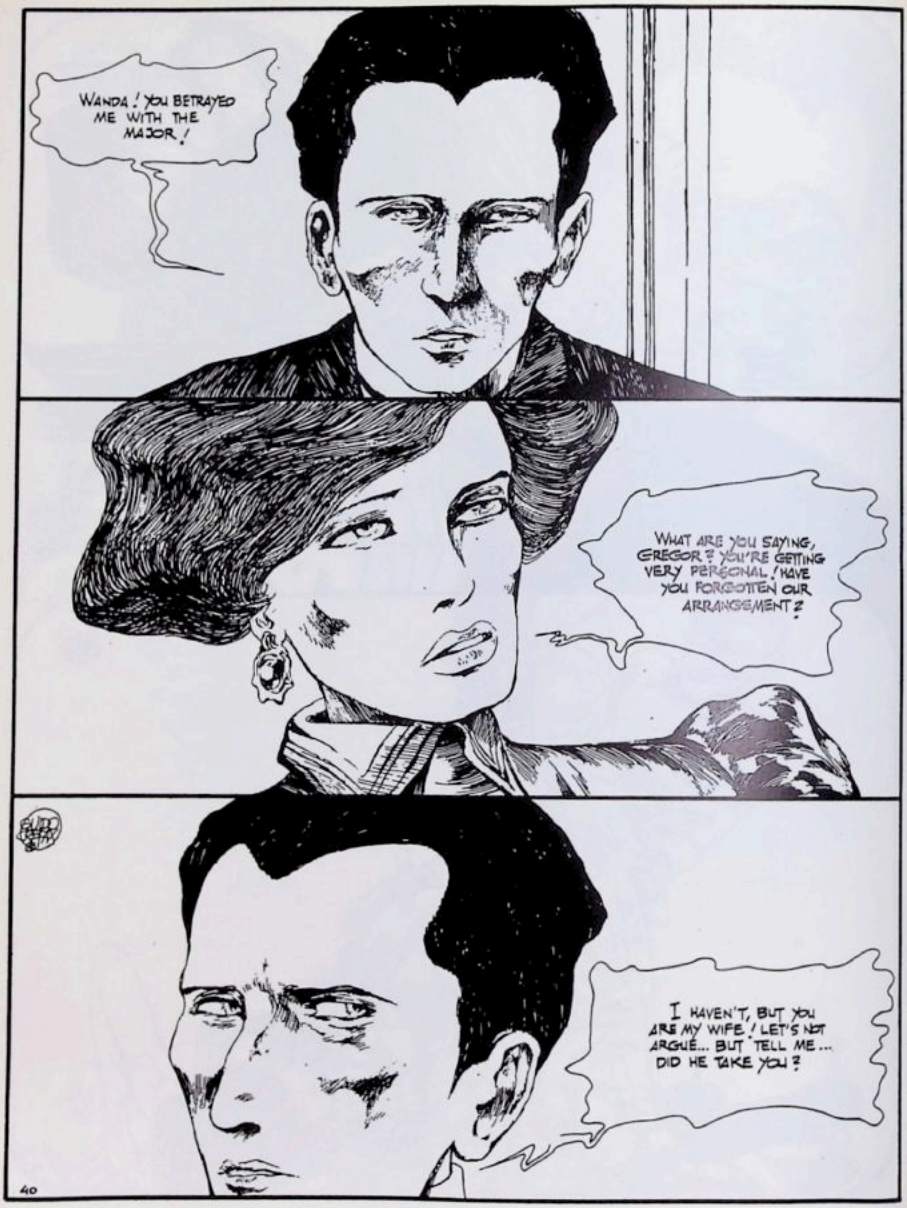

MAJOR MIECISZEVSKI— DOES MADAME STILL REMEMBER ME FROM BADEN?
36

OH, MAJOR... YOU CANNOT IMAGINE HOW CURIOUS I AM.
WELL, WE WERE COMPLETELY TRAPPED, AND THERE SEEMED TO BE NO HOPE LEFT...
AND WE DIDN'T EVEN HAVE ANY TURKISH CIGARETTES LEFT...
HOW HORRIFYING! GO ON, TELL ME... WHAT HAPPENED THEN?
THAT FELLOW HAS REALLY CHARMED HER... THERE'S NO STOPPING HER NOW!
37

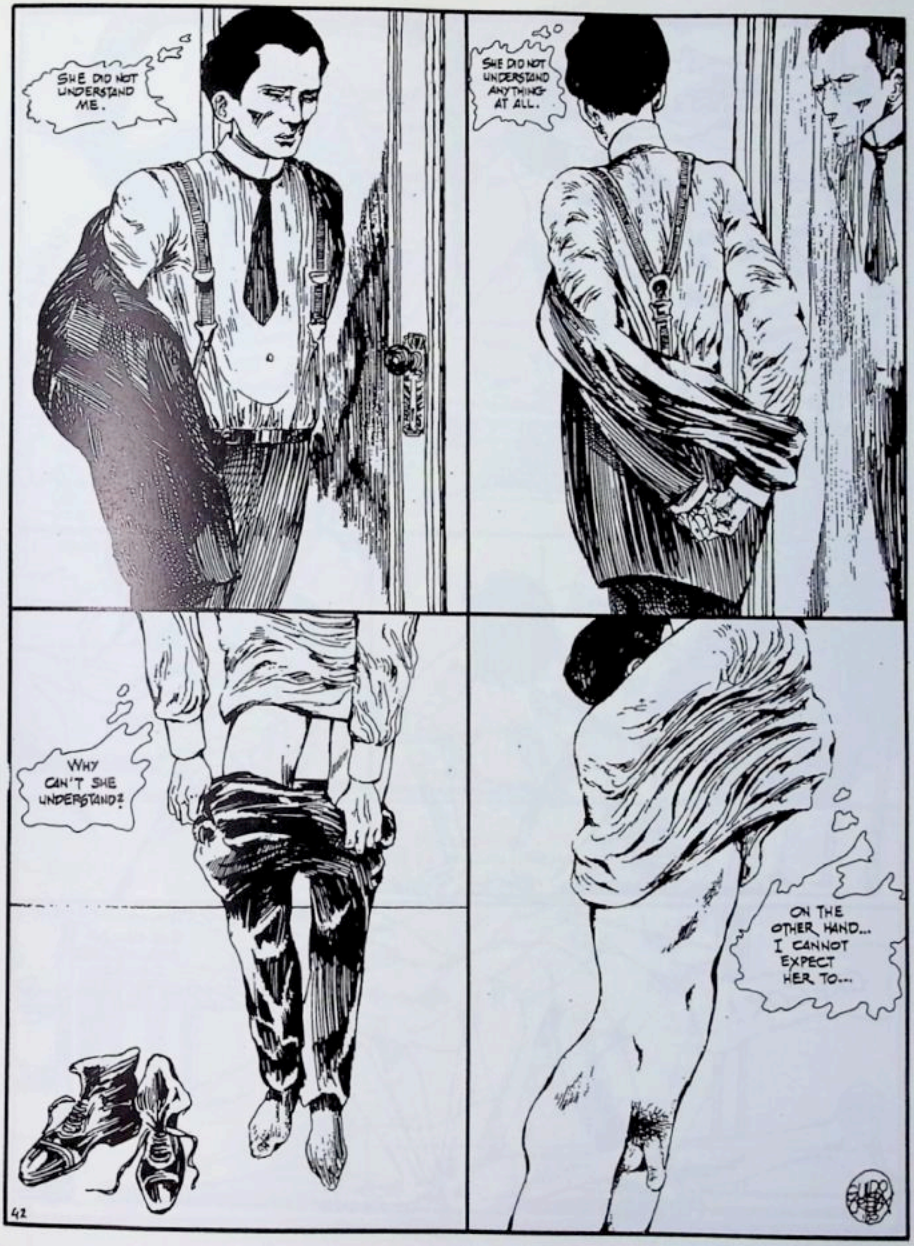
I CAN'T HEAR ANYTHING ELSE... SEEMS THAT THEY STOPPED TALKING THEN...
SILENCE...

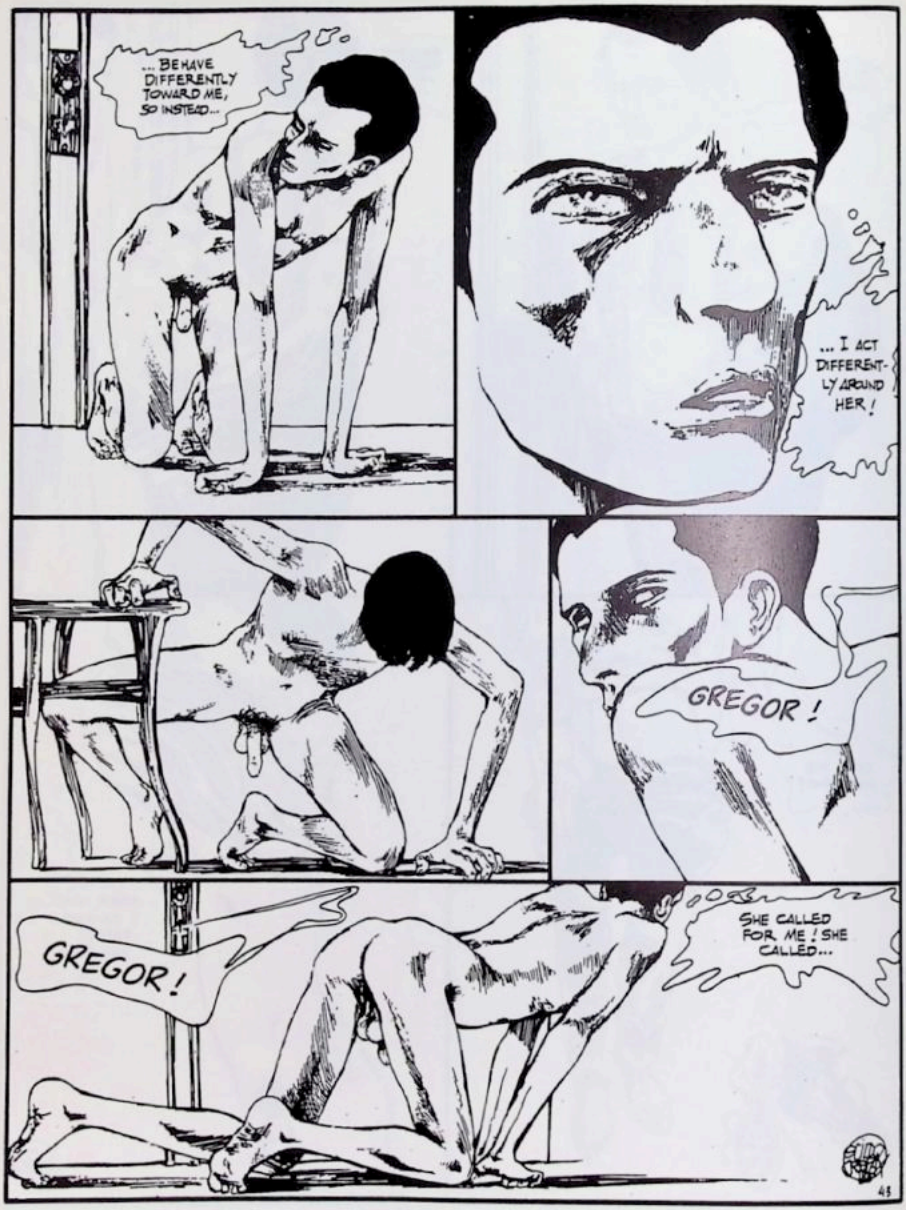

SILENCE...
39

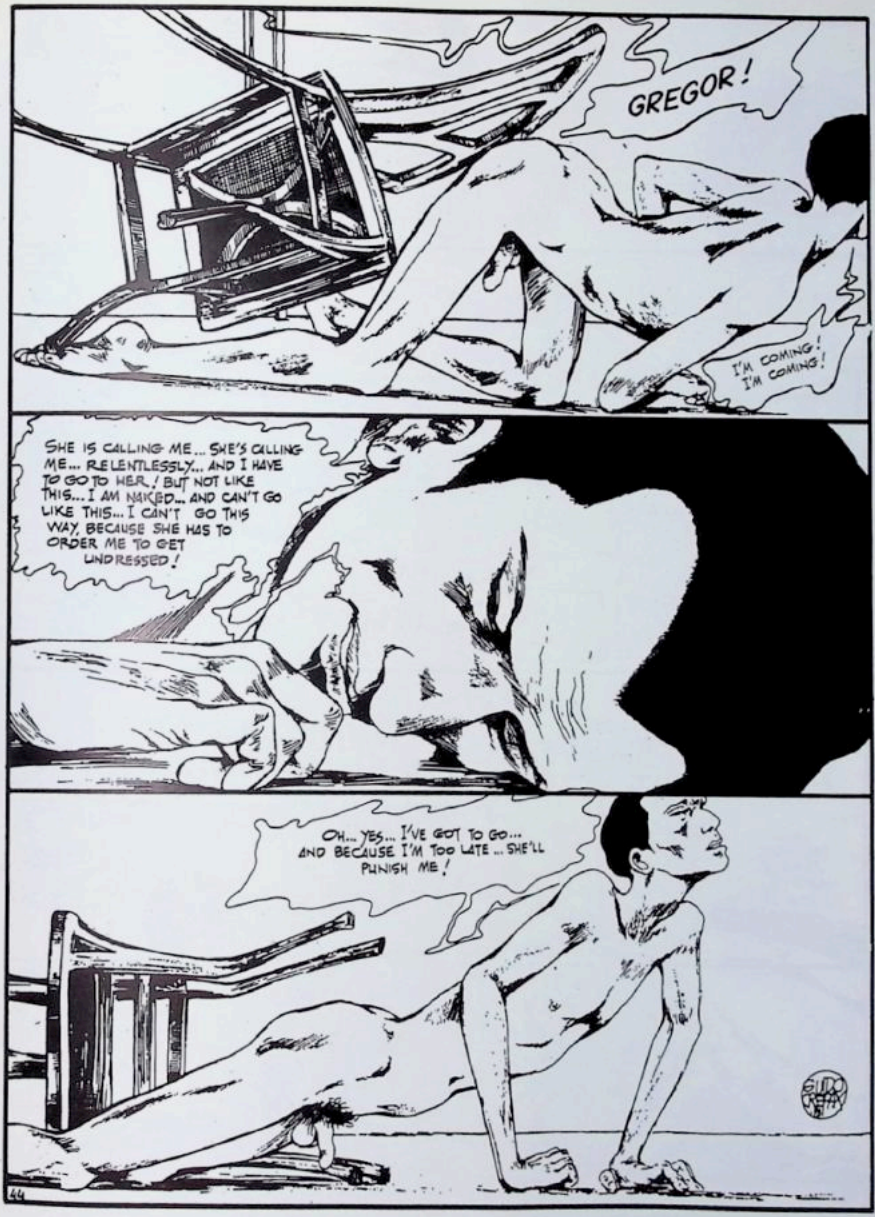

WANDA! YOU BETRAYED ME WITH THE MAJOR!
WHAT ARE YOU SAYING, GREGOR? YOU'RE GETTING VERY PERSONAL! HAVE YOU FORGOTTEN OUR ARRANGEMENT?
I HAVEN'T, BUT YOU ARE MY WIFE! LET'S NOT ARGUE... BUT TELL ME... DID HE TAKE YOU?
40

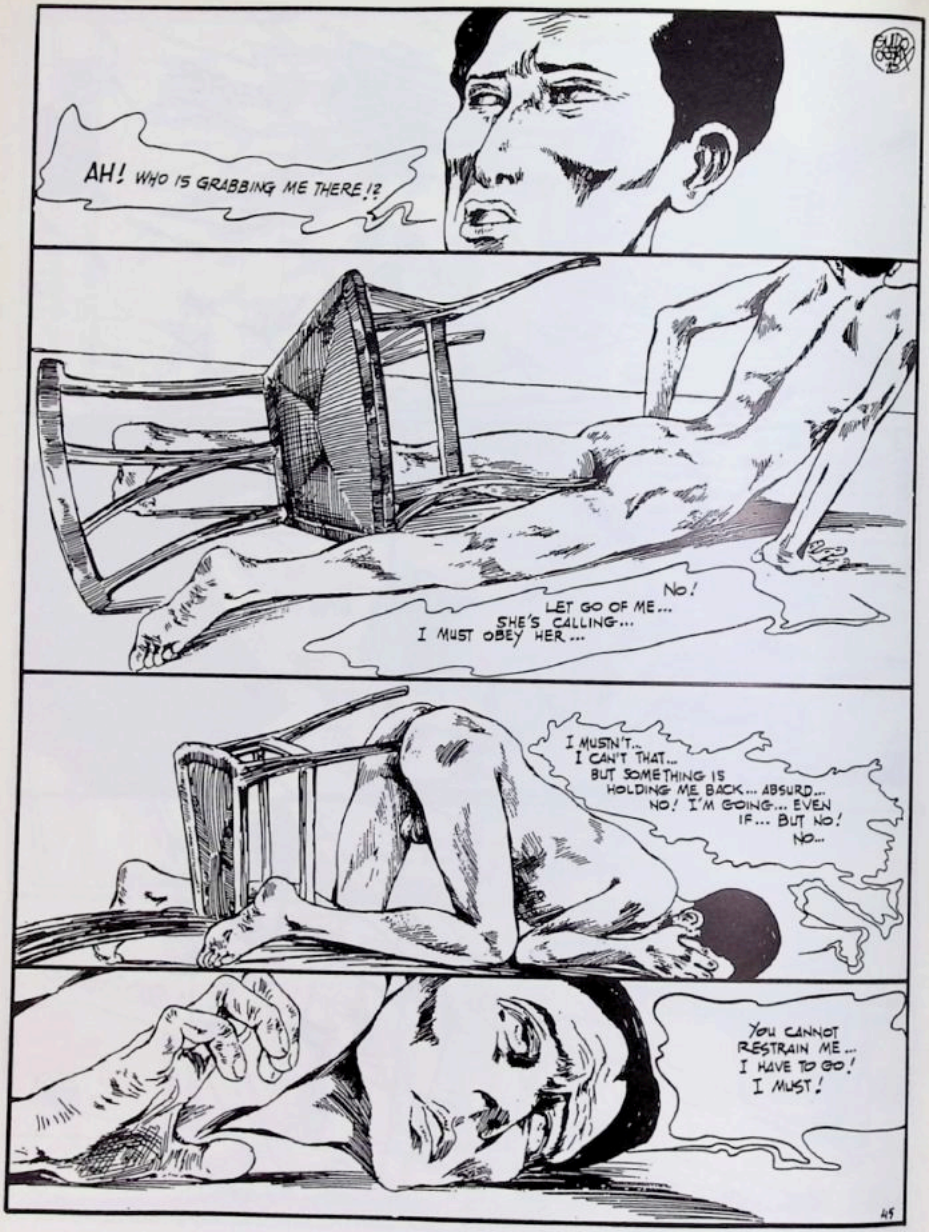
AND IF I DID? ISN'T THAT WHAT YOU WANT?
NEVER MIND THAT... IT DIDN'T HAPPEN. I COULDN'T DO IT, EITHER... I'VE ALREADY TOLD YOU THAT ONCE, RIGHT? HE DIDN'T EVEN KISS ME!
BUT ENOUGH OF THAT, GREGOR! YOU'RE BECOMING TOO DEMANDING! I'LL CALL YOU IF I NEED YOU...
41

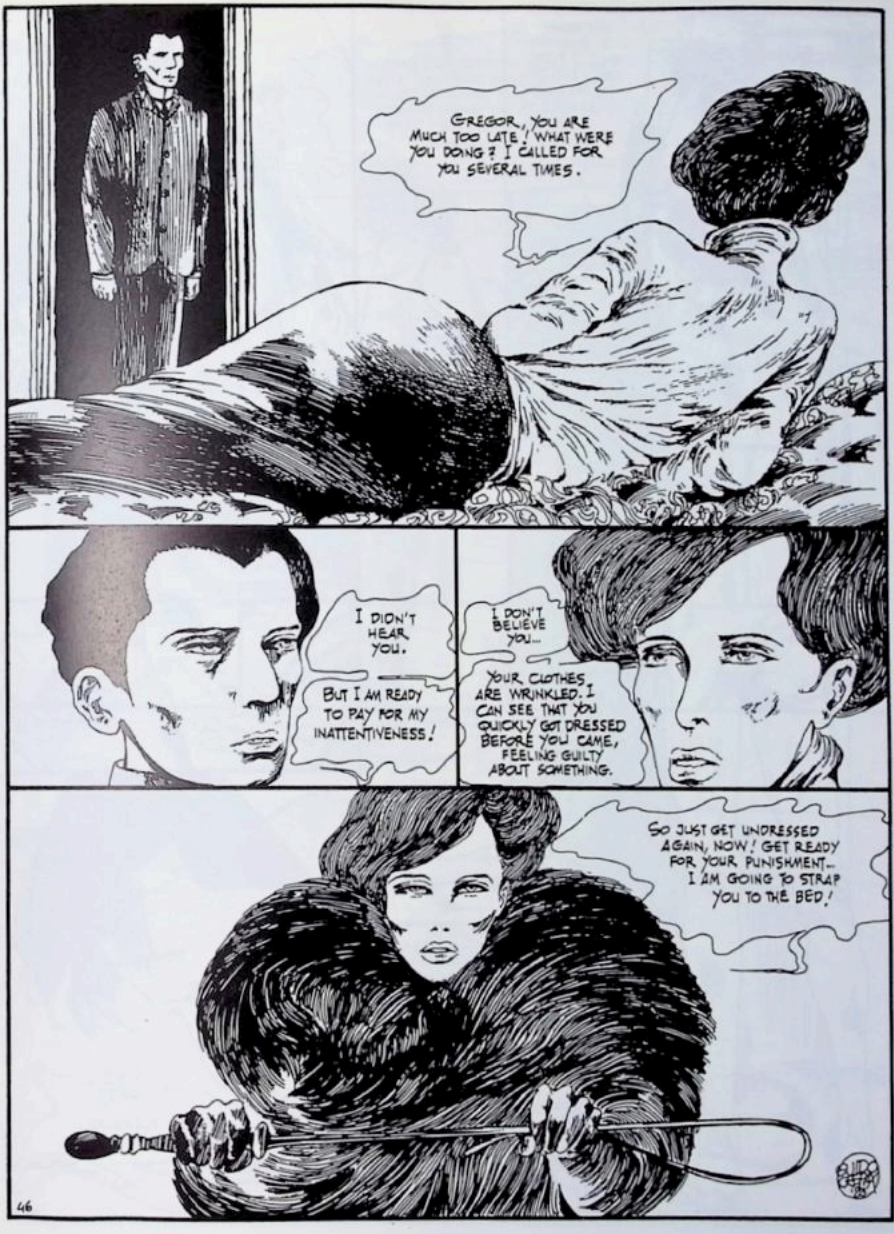
Gregor


SHE DID NOT UNDERSTAND ME.
SHE DID NOT UNDERSTAND ANYTHING AT ALL.
WHY CAN'T SHE UNDERSTAND?
ON THE OTHER HAND... I CANNOT EXPECT HER TO...
42

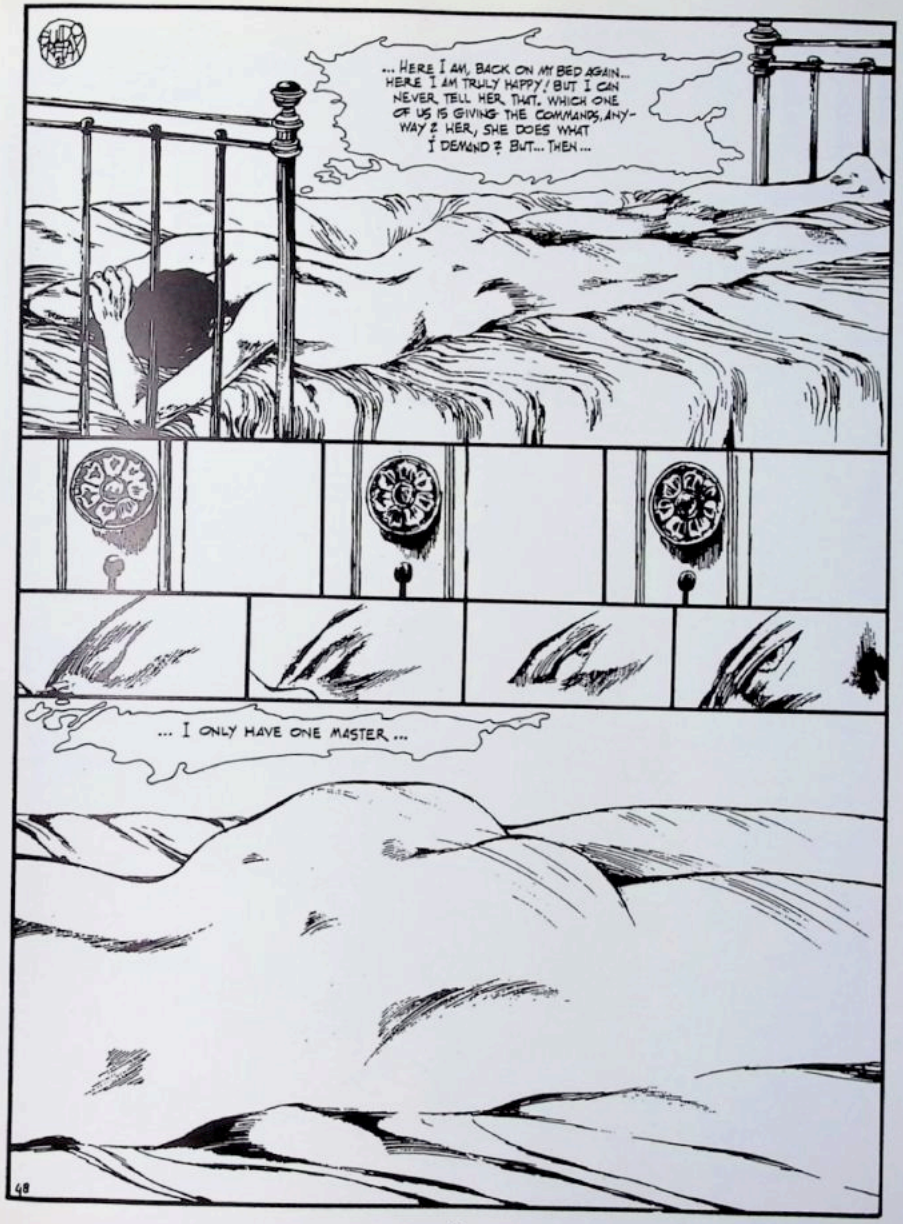

... BEHAVE DIFFERENTLY TOWARD ME, SO INSTEAD...
... I ACT DIFFERENTLY AROUND HER!
GREGOR!
GREGOR!
SHE CALLED FOR ME! SHE CALLED...
45


GREGOR!
I'M COMING! I'M COMING!
SHE IS CALLING ME... SHE'S CALLING ME... RELENTLESSLY... AND I HAVE TO GO TO HER! BUT NOT LIKE THIS... I AM NAKED... AND CAN'T GO LIKE THIS... I CAN'T GO THIS WAY, BECAUSE SHE HAS TO ORDER ME TO GET UNDRESSED!
OH... YES... I'VE GOT TO GO... AND BECAUSE I'M TOO LATE... SHE'LL PUNISH ME!
44

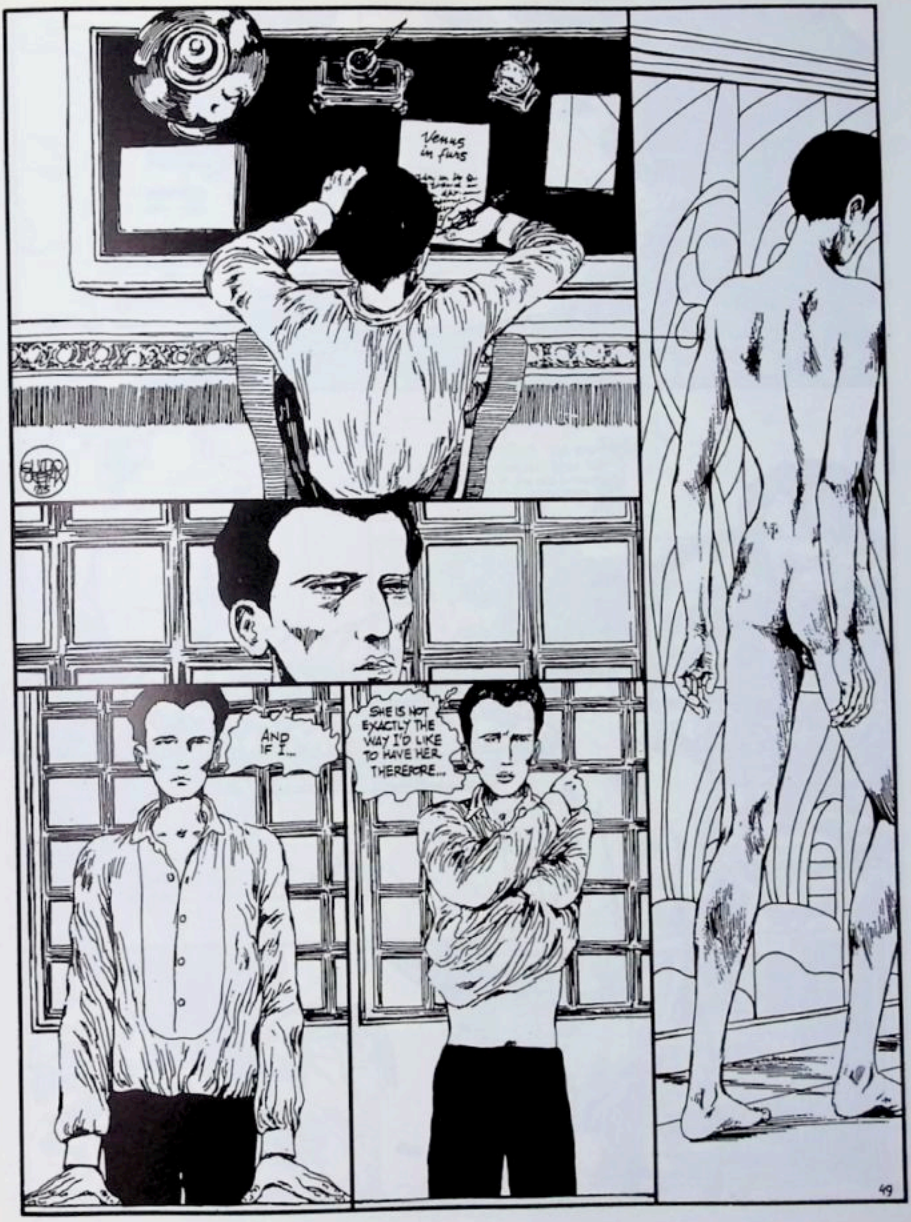

AH! WHO IS GRABBING ME THERE!?
No!
LET GO OF ME...
SHE'S CALLING...
I MUST OBEY HER...
I MUSN'T...
I CAN'T THAT...
BUT SOMETHING IS HOLDING ME BACK... ABSURD...
NO! I'M GOING... EVEN IF... BUT NO!
NO...
YOU CANNOT RESTRAIN ME...
I HAVE TO GO!
I MUST!
45


GREGOR, YOU ARE MUCH TOO LATE! WHAT WERE YOU DOING? I CALLED FOR YOU SEVERAL TIMES.
I DIDN'T HEAR YOU.
BUT I AM READY TO PAY FOR MY INATTENTIVENESS!
I DON'T BELIEVE YOU...
YOUR CLOTHES ARE WRINKLED. I CAN SEE THAT YOU QUICKLY GOT DRESSED BEFORE YOU CAME, FEELING GUILTY ABOUT SOMETHING.
SO JUST GET UNDRESSED AGAIN, NOW! GET READY FOR YOUR PUNISHMENT... I AM GOING TO STRAP YOU TO THE BED!
46

MY SCARF IS ENOUGH, ISN'T IT? YOU WON'T EVEN TRY TO GET LOOSE, I'M SURE OF THAT.
SLAAPP!
SEVEN. SATISFIED, SLAVE?
WHAT PLEASURE... WHAT PAIN?!
47


... HERE I AM, BACK ON MY BED AGAIN... HERE I AM TRULY HAPPY! BUT I CAN NEVER TELL HER THAT. WHICH ONE OF US IS GIVING THE COMMANDS, ANYWAY? HER, SHE DOES WHAT I DEMAND? BUT... THEN...
... I ONLY HAVE ONE MASTER...
48

Venus in Furs


Vénus
en fleurs
AND IF I...
SHE IS NOT EXACTLY THE WAY I'D LIKE TO HAVE HER. THEREFORE...
49

SEVERIN ! WHY ARE YOU...?!
GOOD THAT YOU'RE HERE... I FELT LIKE TAKING A BATH NOW ANYWAY... GO ON, RUN THE BATHWATER, WARM AND WITH BATHSALTS...
COME AND EMBRACE ME, THE WAY A LOVING HUSBAND DOES!
50

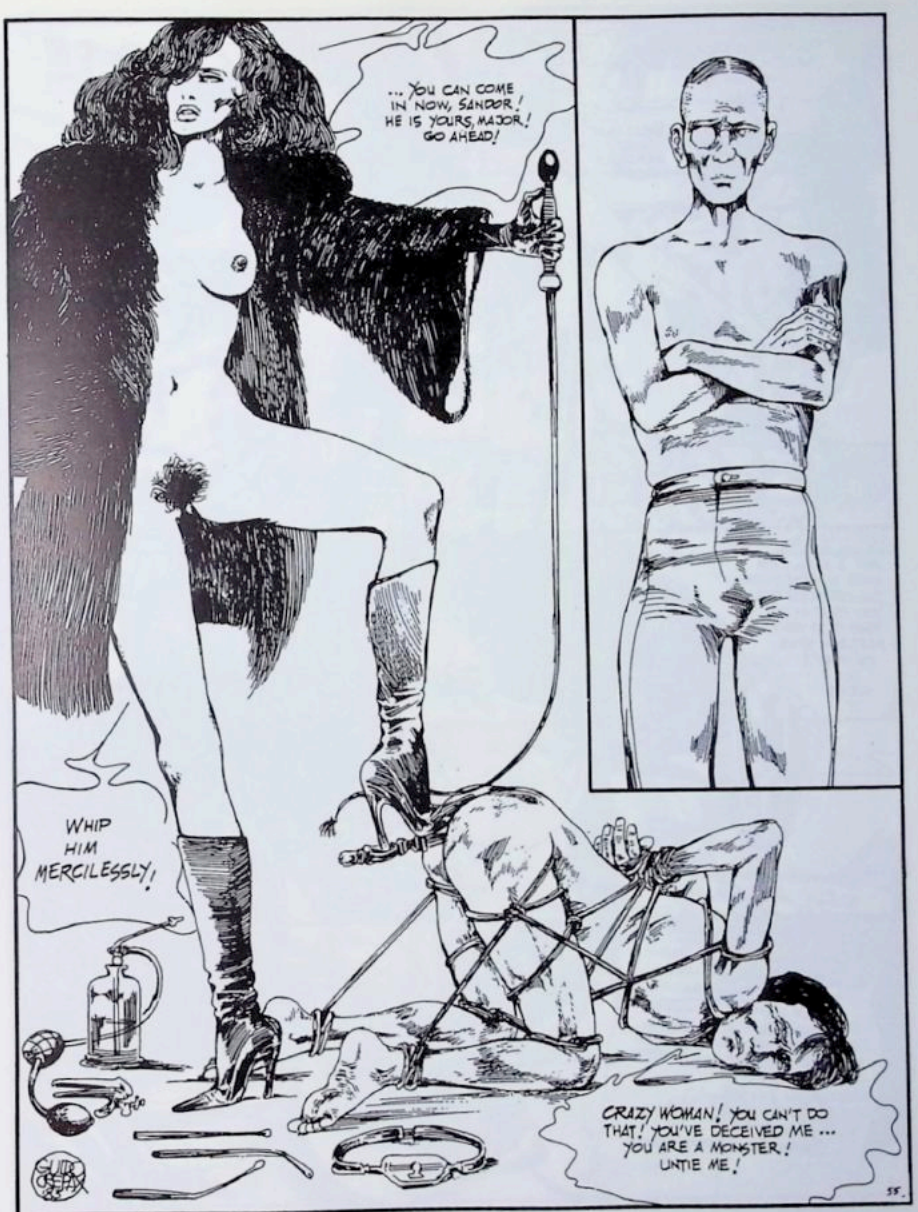
SEVERIN...
ARE YOU A LOVING HUSBAND?
51

OH, MY LOVE... WHY AREN'T YOU ALWAYS THIS GOOD?

AND WHY DON'T WE TRY IT AGAIN?
LIKE BEFORE? WITH YOU ON THE FLOOR... YOU LET YOURSELF BE TIED UP...DO YOU WANT TO?
THEN I'LL PET YOU RIGHT THERE, WHERE YOU LIKE IT... LIKE THAT... RIGHT? AFTER THAT, I'LL PUT YOU IN CHAINS... IT'LL DRIVE YOU WILD, DO YOU LIKE THAT?
...YES...
YES... THEN I'LL REALLY DRIVE YOU WILD! I EVEN HAVE A SURPRISE FOR YOU, A BIG SURPRISE!
THAT'S HOW I WANT YOU! LIKE A BEAST SLEEPING IN HIS CAGE... CAN YOU STILL MOVE?
OOOOHH... OH... OOOHHHHH... OOOHHH... OHH... NO!
53

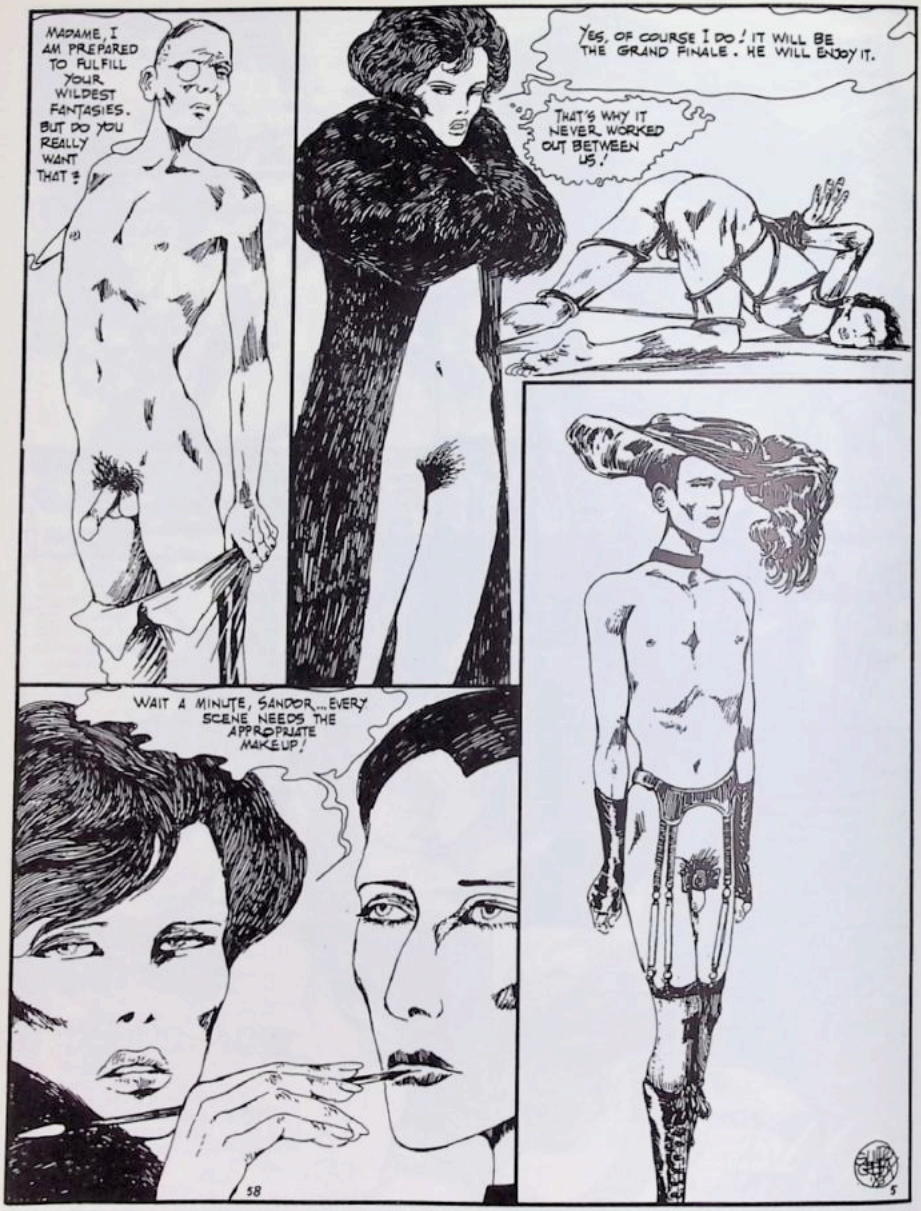
NOW IT'S MY TURN... I HAVE TO PUT ON MY BLACK BOOTS... MY FUR COAT... PICK OUT A WHIP... WHICH ONE WOULD YOU LIKE ME TO USE? THE SHORT, STIFF ONE, OR THE LONG ONE WITH THE ROUGH TIP?
SPLENDID! BUT SOMETHING IS MISSING... YOU'LL LIKE IT A LOT... DON'T YOU THINK SO? AND NOW...
54

The Contract


... YOU CAN COME IN NOW, SANDOR! HE IS YOURS, MAJOR! GO AHEAD!
WHIP HIM MERCILESSLY!
CRAZY WOMAN! YOU CAN'T DO THAT! YOU'VE DECEIVED ME ... YOU ARE A MONSTER! UNTIE ME!
55.

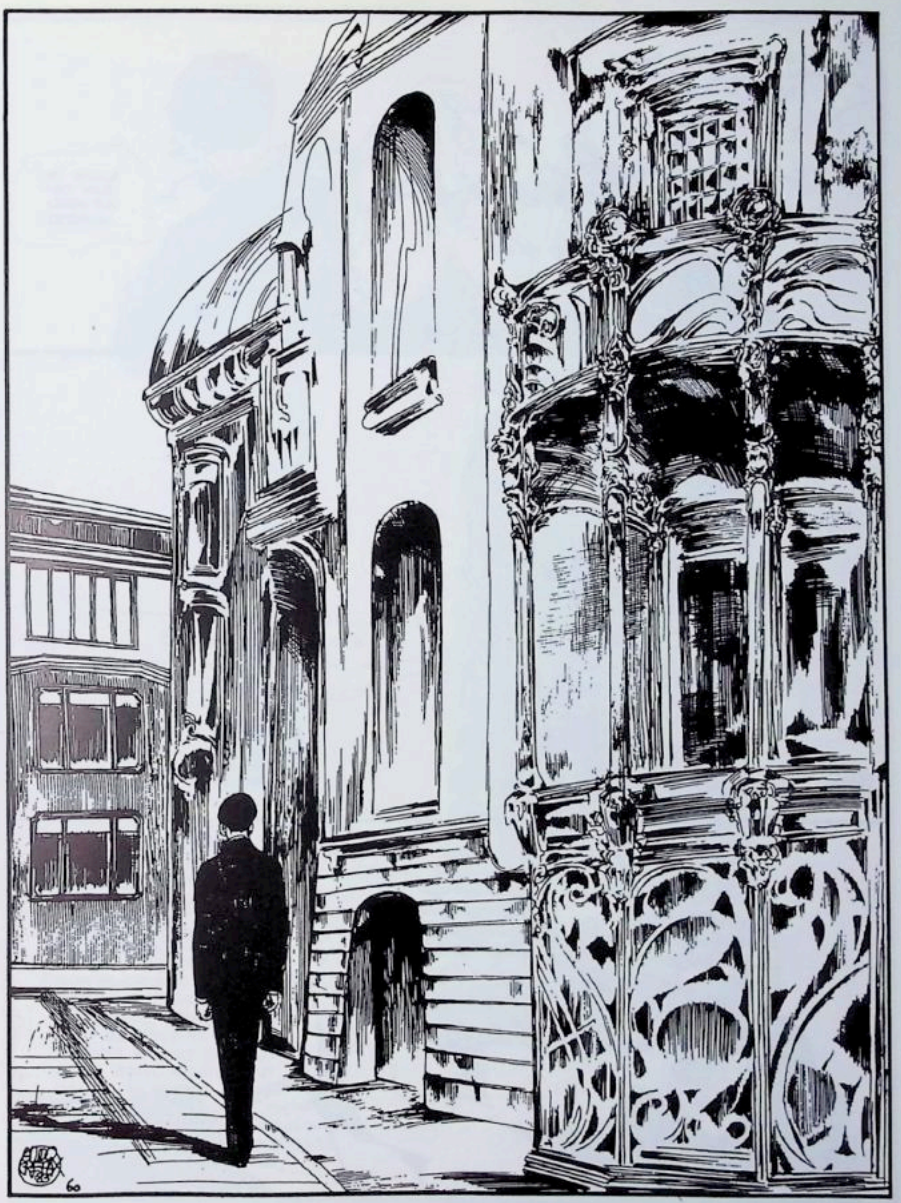
DON'T HOLD BACK, SANDOR... TREAT HIM LIKE AN UNTAMED HORSE!
BEAT HIM HARD! HARDER! HARDER!
WHHHPP! SLLAPP! WHHOOSSHH! SSHHTTZZZTTT!!!
STOP, I BEG OF YOU! YOU HAVE NO RIGHT!
AHHH!....
AH!
OH NO, MY LOVE... I CAN AND I SHALL! OR HAVE YOU FORGOTEN THE CONTRACT? DO YOU WANT ME TO READ IT TO YOU TO REFRESH YOUR MEMORY? YOU SIGNED IT.
56

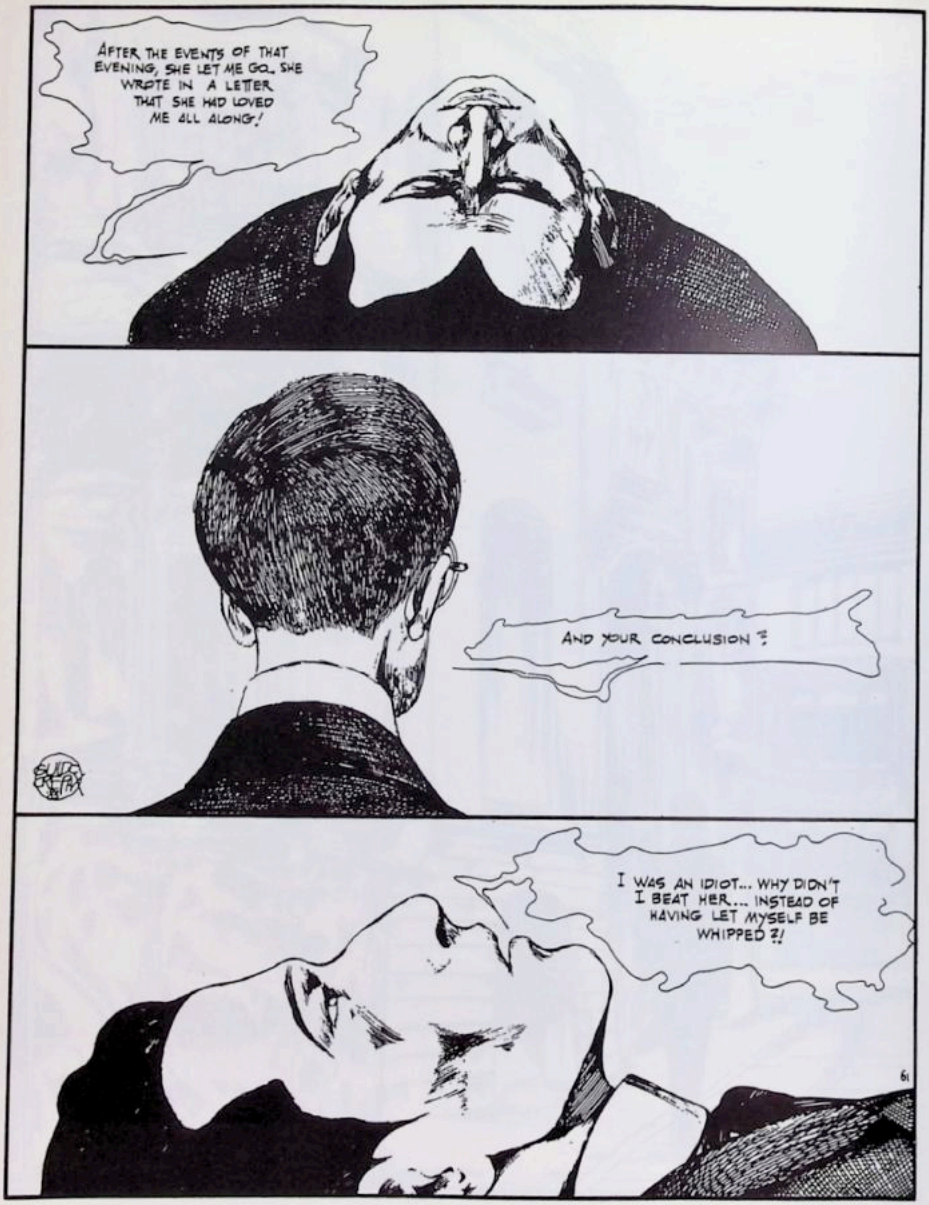
I, SEVERIN, PROMISE TO BE WANDA'S SLAVE, AS LONG AS SHE WANTS!
YOU EVEN SWORE TO IT. EHH... HHMMM... DO YOU REMEMBER NOW... OOHH... OHHHH... OOOHHHH...
CAN YOU REMEMBER NOW?
I CHAINED YOU DOWN... OOHH... TOTALLY NAKED... OOHH... OH... AND CHAINED YOU DOWN...
OH!
OOHH!
AAHHH! DAMN WOMAN! AH!... BUT YOU FORGOT THE ONE CONDITION TO THE CONTRACT.' THE CONDITION WHERE YOU PROMISE NEVER TO SUBJECT ME TO ONE... OOWWW!... OF YOUR... AH! LOVERS... AH!
AAAH... OH, REALLY?... DO YOU GET TO BE THE ONLY ONE WHO SUFFERS?
ALL RIGHT, STOP, SANDOR! BUT DON'T LEAVE YET, WE ARE STARTING THE SECOND HALF OF OUR LITTLE GAME... YOU HAVE TO STRIP, TOO AND TAKE HIM... UP THE ASS!
57

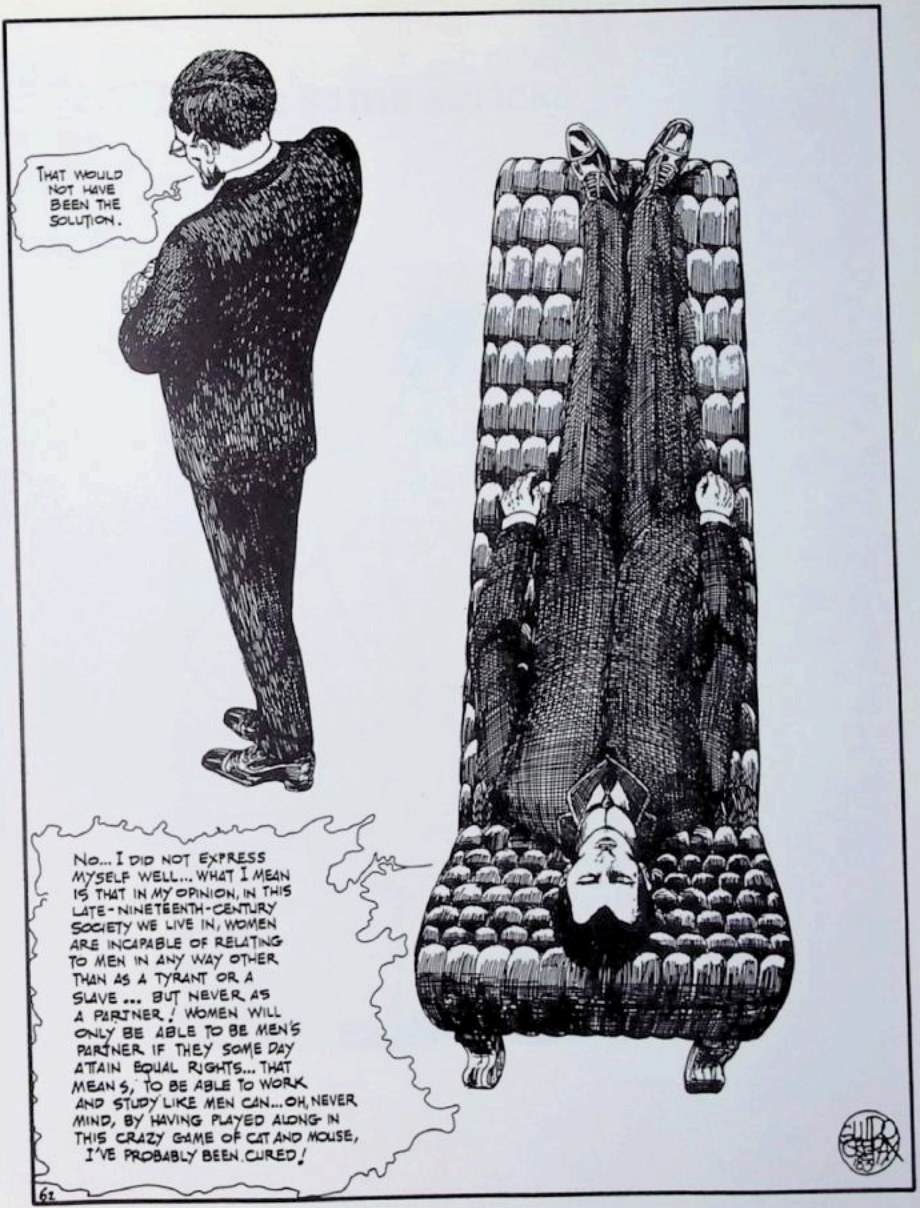

MADAME, I AM PREPARED TO FULFILL YOUR WILDEST FANTASIES. BUT DO YOU REALLY WANT THAT?
YES, OF COURSE I DO! IT WILL BE THE GRAND FINALE. HE WILL ENJOY IT.
THAT'S WHY IT NEVER WORKED OUT BETWEEN US!
WAIT A MINUTE, SANDOR... EVERY SCENE NEEDS THE APPROPRIATE MAKE-UP!
58
5

... NOW, ARE YOU HAPPY THAT YOU FEEL HIM INSIDE YOU? TELL ME— TELL ME...
OOOH...OOHHH... OOHHHHHHH... OOH...
I KNEW IT!
PLEASE GO NOW, SANDOR! WE'LL BE UP LATER...
THIS IS THE END OF VENUS IN FURS!
59

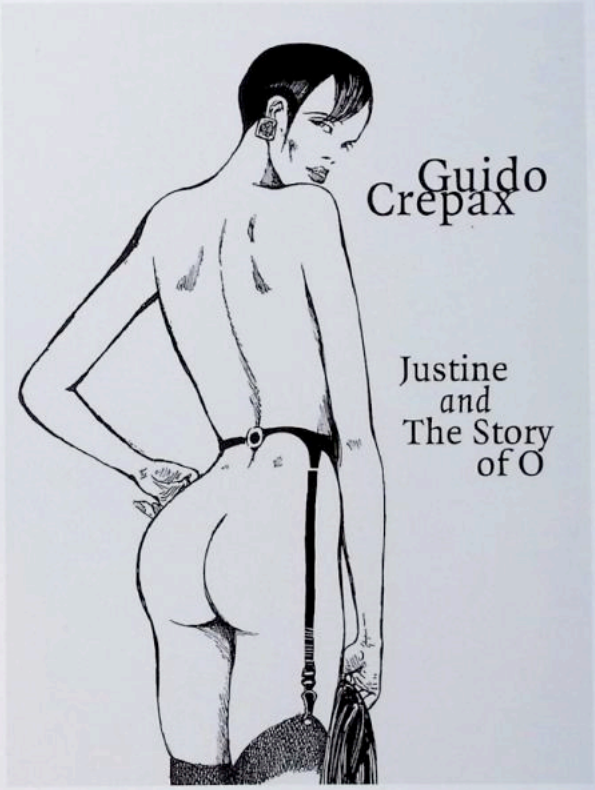
Dr Freud

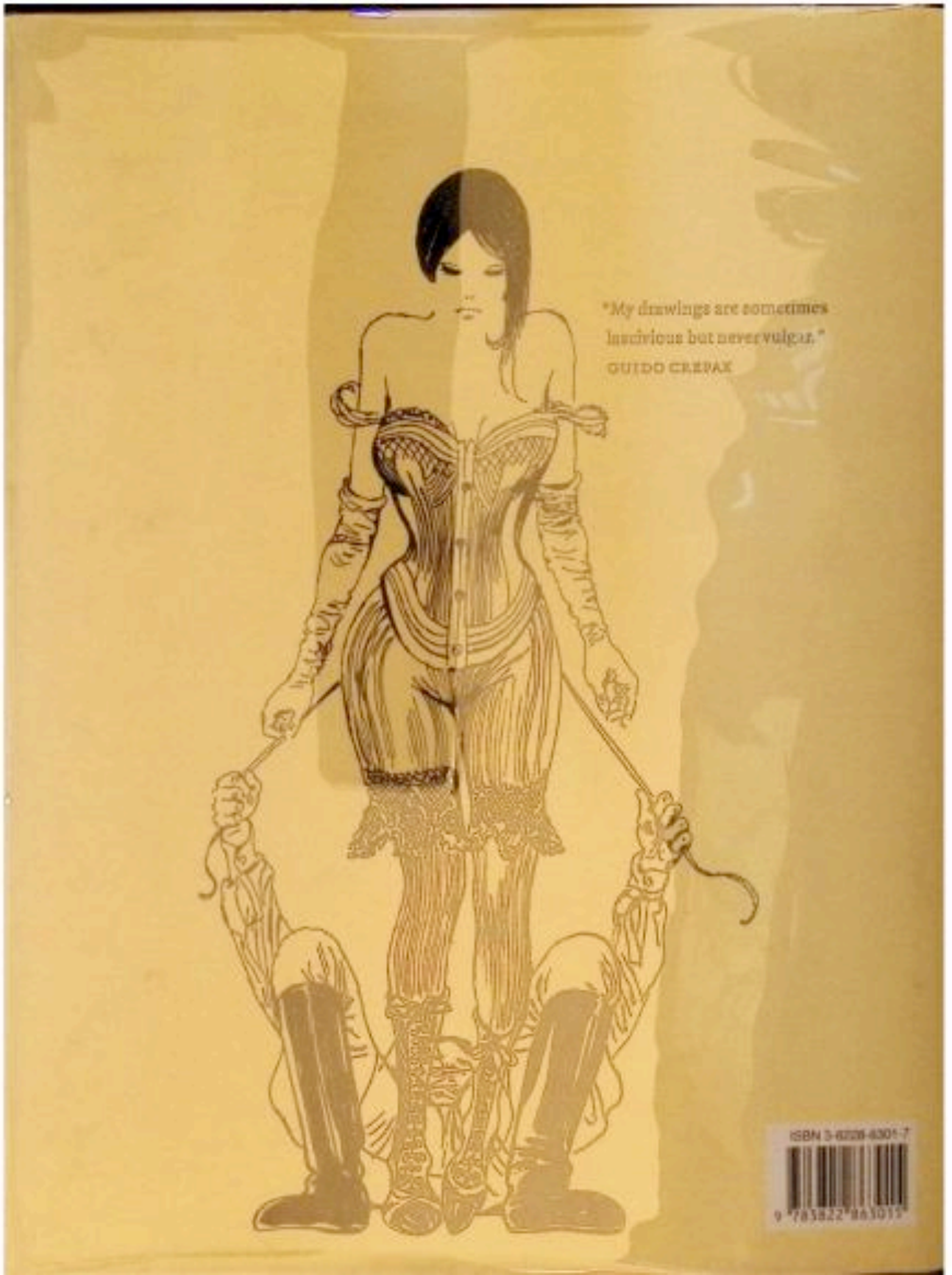



AFTER THE EVENTS OF THAT EVENING, SHE LET ME GO. SHE WROTE IN A LETTER THAT SHE HAD LOVED ME ALL ALONG!
AND YOUR CONCLUSION ?
I WAS AN IDIOT... WHY DIDN'T I BEAT HER... INSTEAD OF HAVING LET MYSELF BE WHIPPED ?!
61


THAT WOULD NOT HAVE BEEN THE SOLUTION.
NO... I DID NOT EXPRESS MYSELF WELL... WHAT I MEAN IS THAT IN MY OPINION, IN THIS LATE-NINETEENTH-CENTURY SOCIETY WE LIVE IN, WOMEN ARE INCAPABLE OF RELATING TO MEN IN ANY WAY OTHER THAN AS A TYRANT OR A SLAVE ... BUT NEVER AS A PARTNER! WOMEN WILL ONLY BE ABLE TO BE MEN'S PARTNER IF THEY SOME DAY ATTAIN EQUAL RIGHTS... THAT MEANS, TO BE ABLE TO WORK AND STUDY LIKE MEN CAN... OH, NEVER MIND, BY HAVING PLAYED ALONG IN THIS CRAZY GAME OF CAT AND MOUSE, I'VE PROBABLY BEEN CURED!
62

In the same series:




"My drawings are sometimes
lascivious but never vulgar."
GUIDO CREPAX